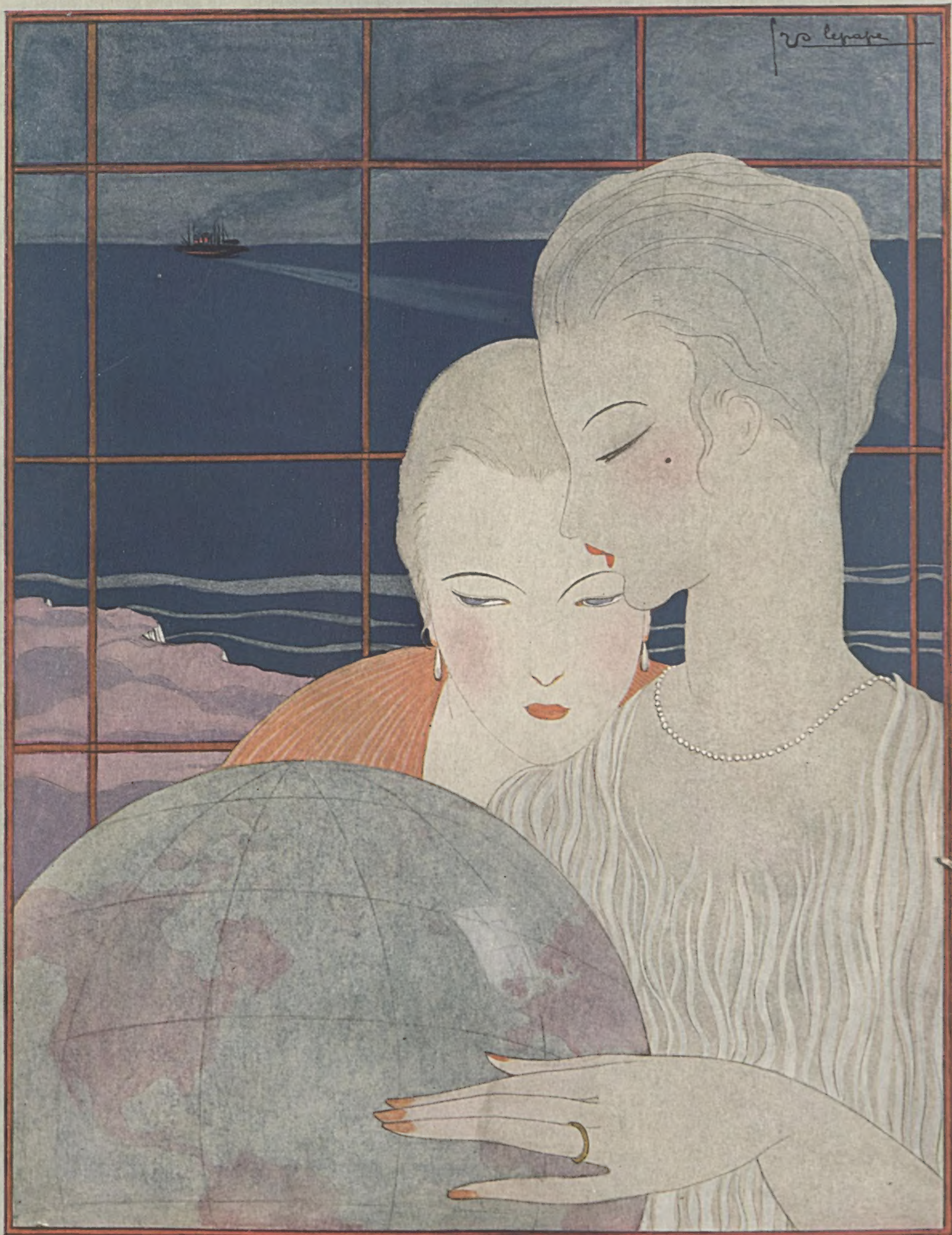


Holiday  
Number

# VOGUE

NOTICE TO READER—When you finish reading this magazine place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping, no address.—A. S. Burlison, Postmaster-General.



December 15 1917

CONDÉ NAST. Publisher

Price 25 Cents





**A** MOTHER'S gift to baby is health; or it is an impaired digestion, a puny body and a weakened resistance to disease.

Constipation in nursing mothers impairs baby's nutrition. If strong purges and cathartics are unwisely taken, the supply and quality of nature's food may be injuriously affected.

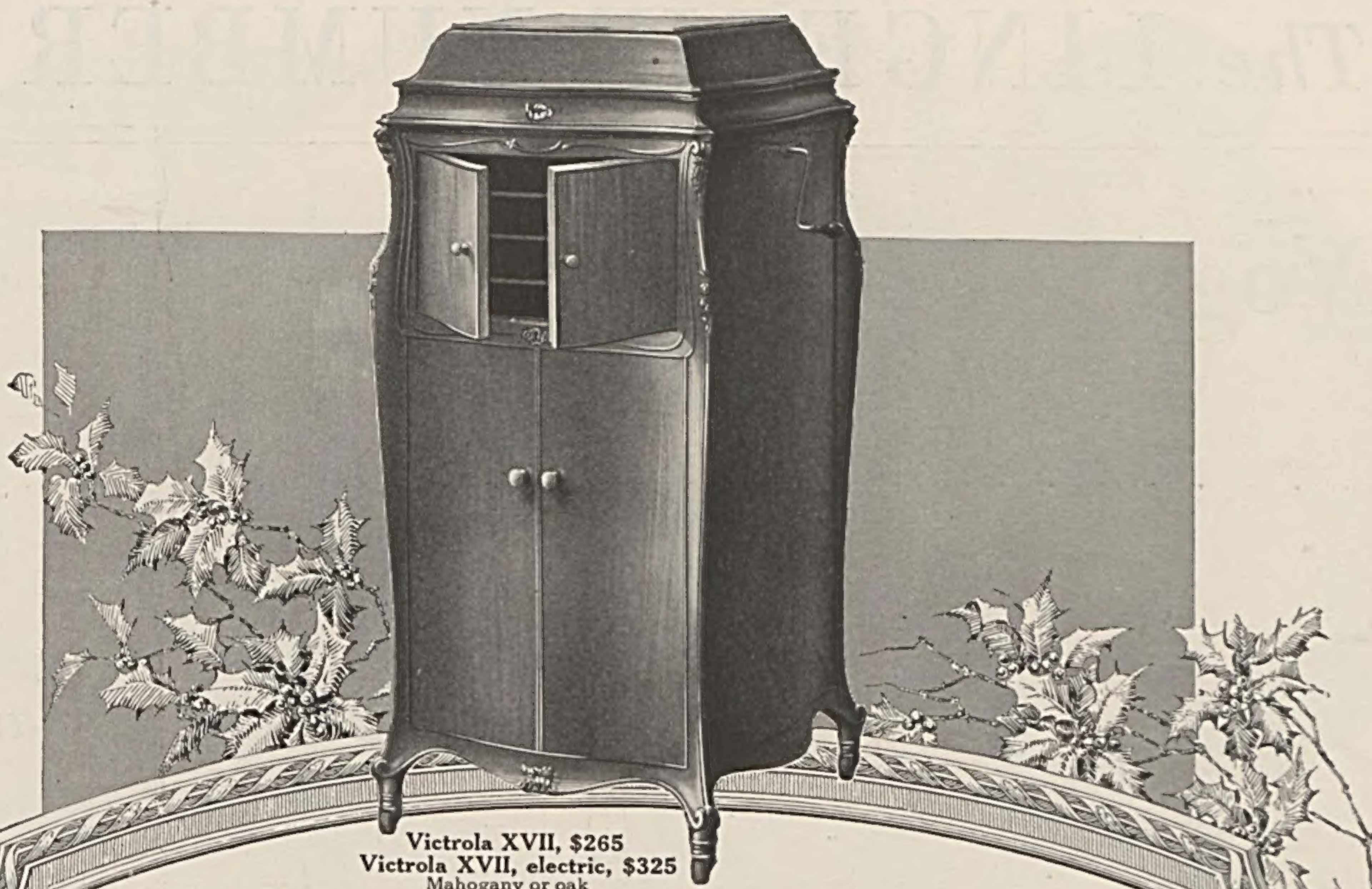
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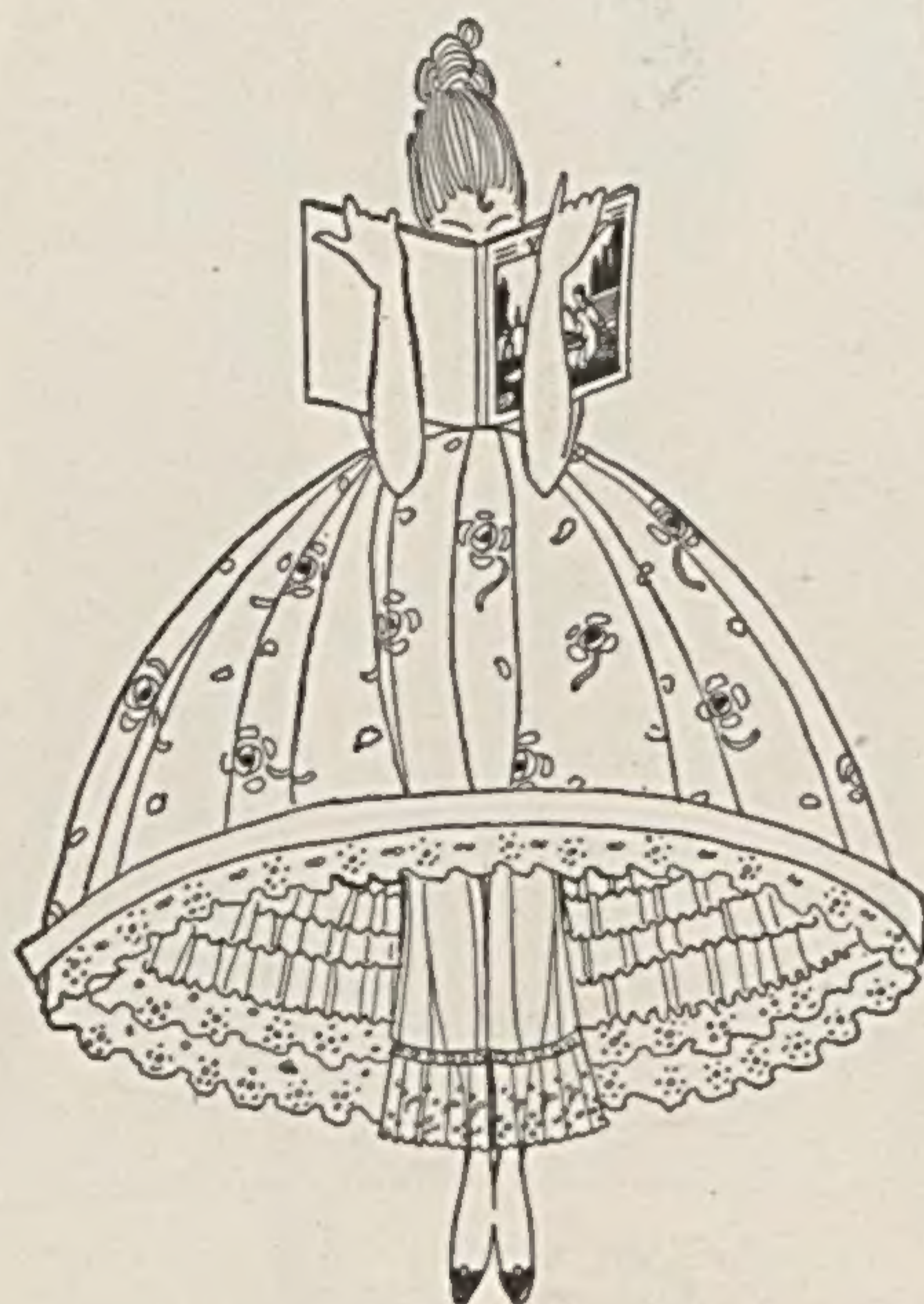
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# *The* LINGERIE NUMBER *of*

## Vogue



*Dated January 1*

### *Lingerie and Negligees*

The most daring and intimate of the Parisian's thoughts about lingerie; the latest Fifth Avenue originations—those bits of daintiness that make mid-winter spring in a woman's boudoir—these are in the next number of Vogue.

### *Linens and Laces*

With lingerie, come also linens. Linen rooms to please the careful chatelaine; the humbler linen closet and its care; how linens should be treated, in deference to their descent from the Kings of Connemara; how to dress a bed—these and dozens of other linen problems are in Vogue.

Lace collars, too—did you know they were coming in again? And what can be more charming than lace at one's neck and wrists? Vogue shows each of the new collars with the lovely hat of its affinity. Then adds a chat on lacy tea-gowns—Helen Dryden tea-gowns, last word in gossamer fascination.

### *One's Present Expenditure*

Every woman wants to be well turned out in these tiny all-important niceties of costume. Most women want to be better dressed; and on their present expenditure. Vogue's Lingerie Number shows precisely how.

*Forewarn Your Newsdealer to Reserve Your Copy Now!*

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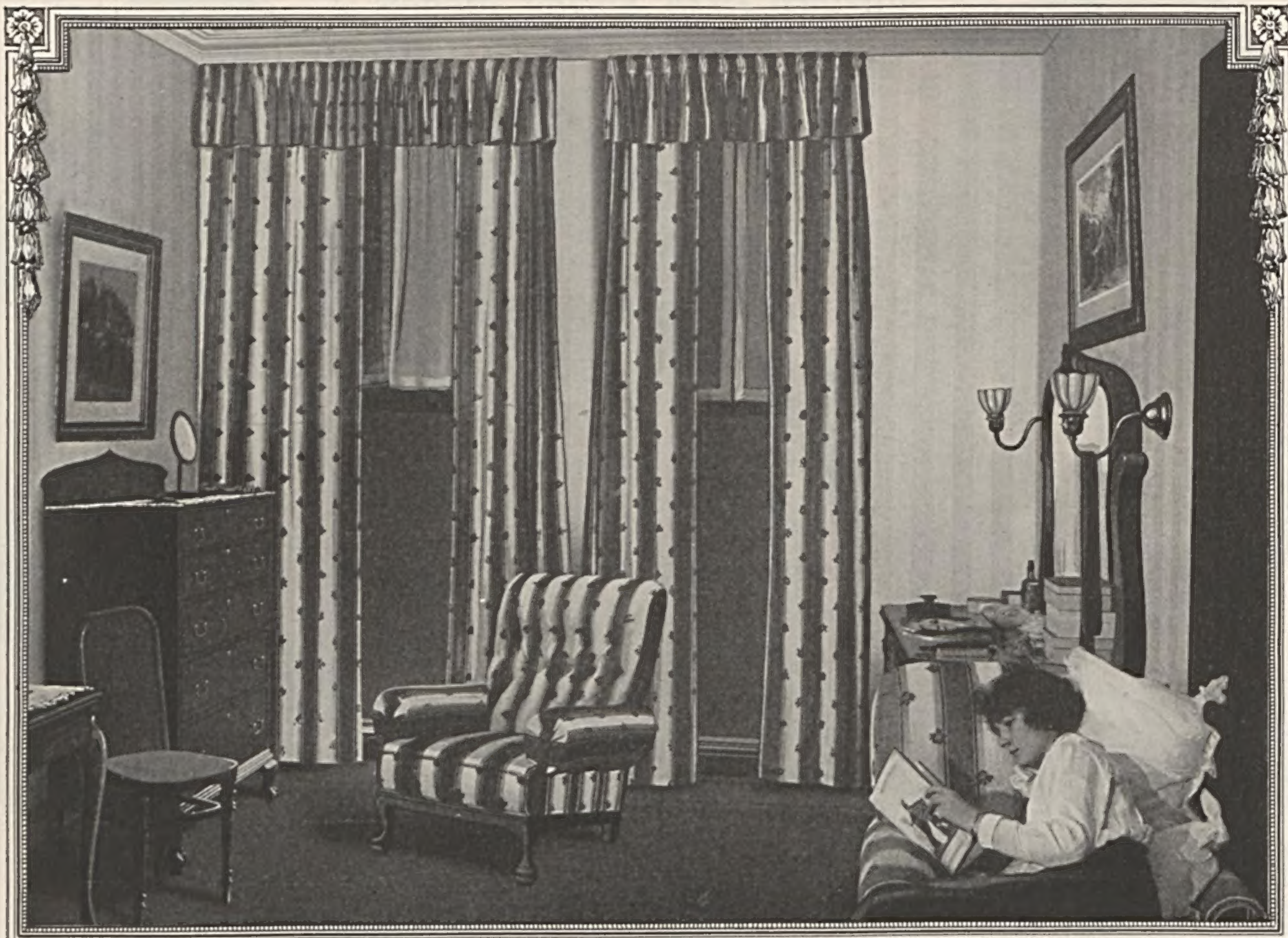
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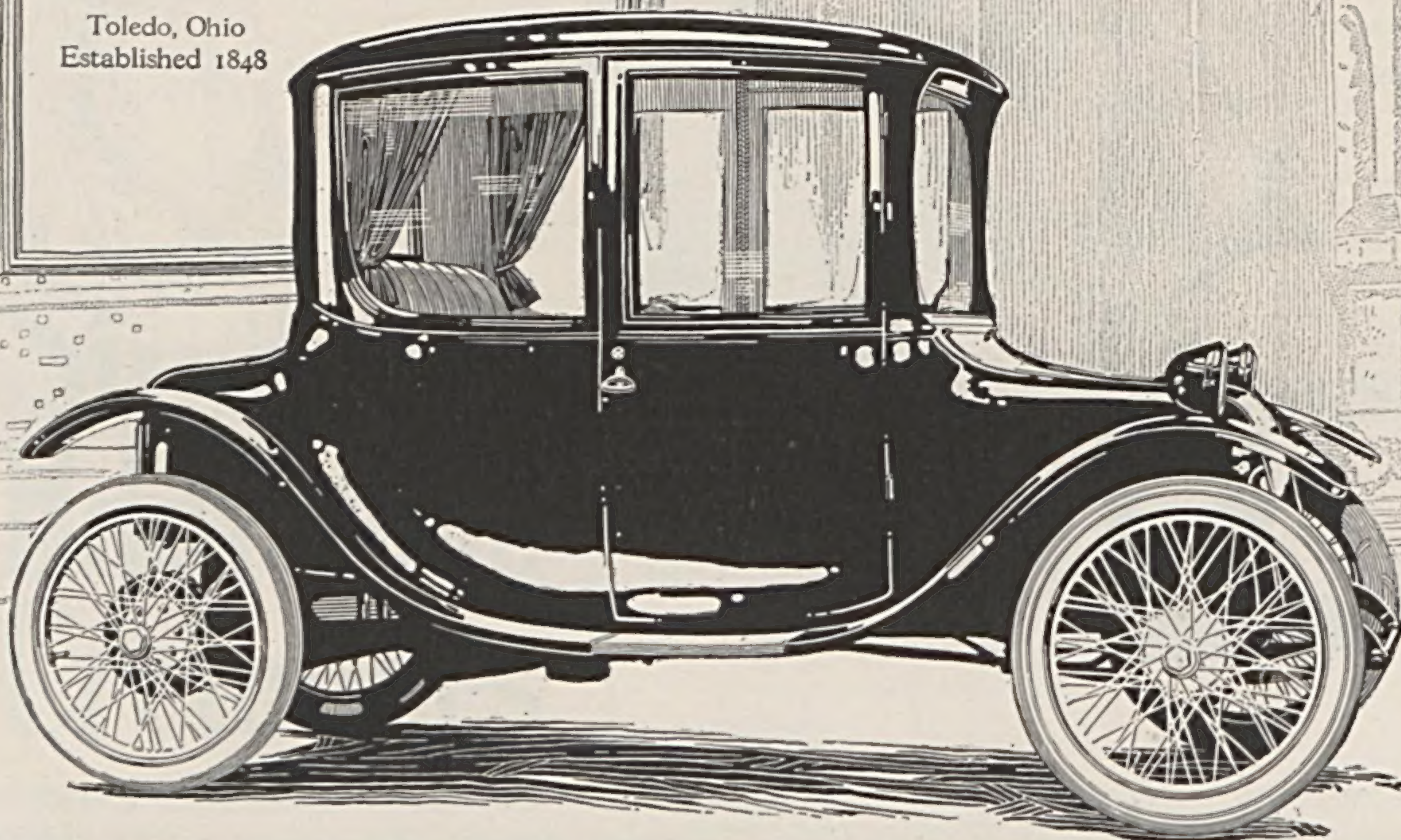
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IN WRITING FOR ADVICE from the School Directory of Vogue, please be sure to state just how expensive a school you can afford, what part of the country you would prefer the school to be in, and what your plans are for your child's future education. Which preparatory school we recommend depends largely on your replies to these questions.

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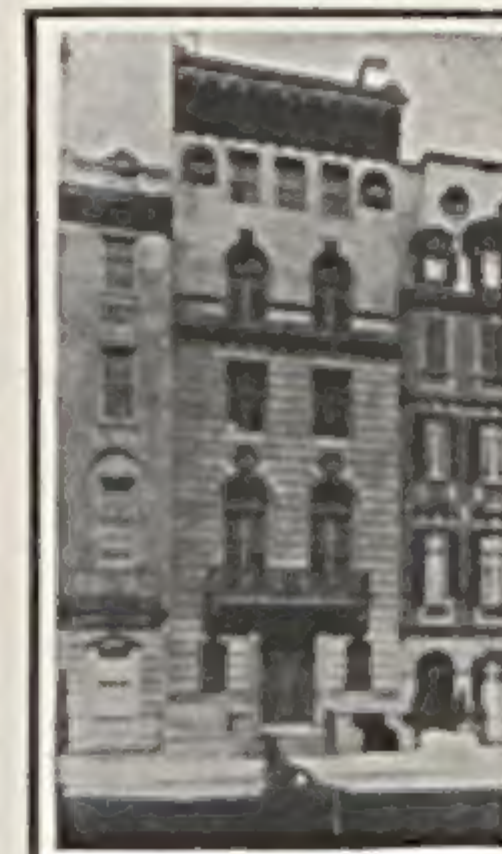
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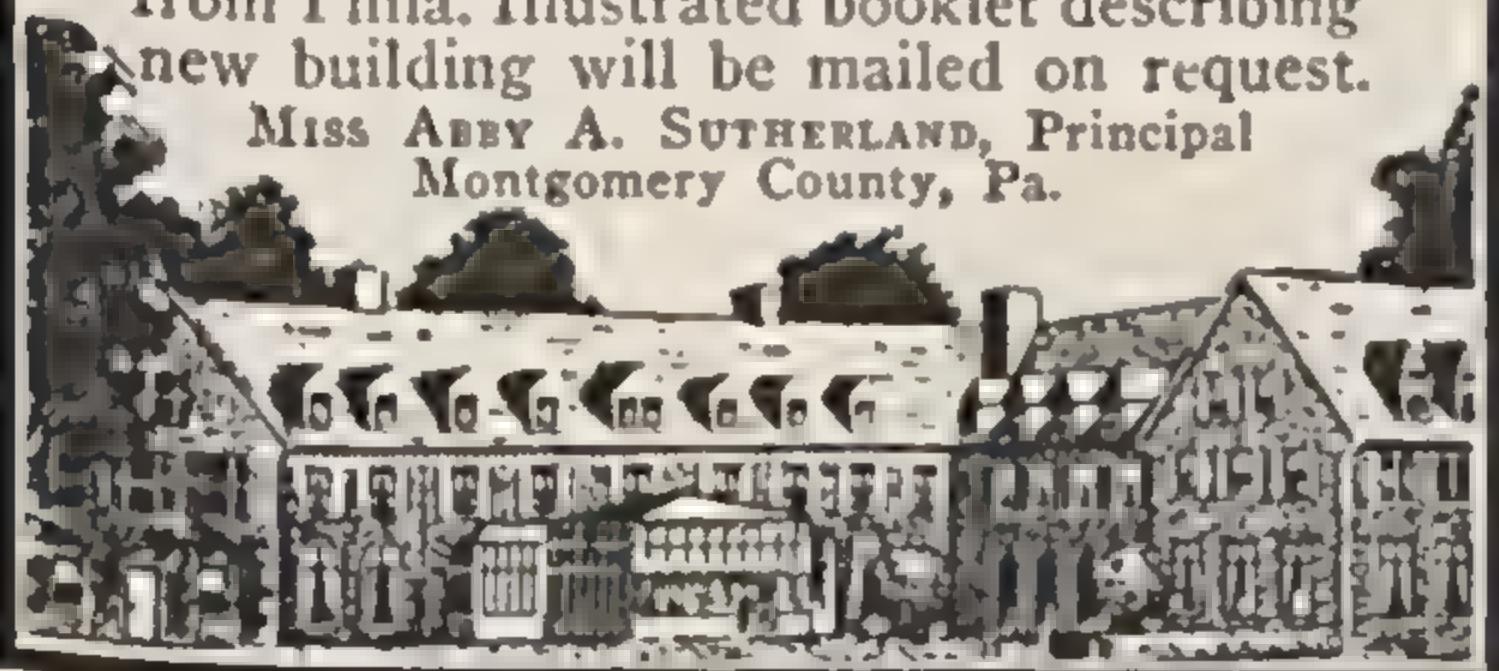
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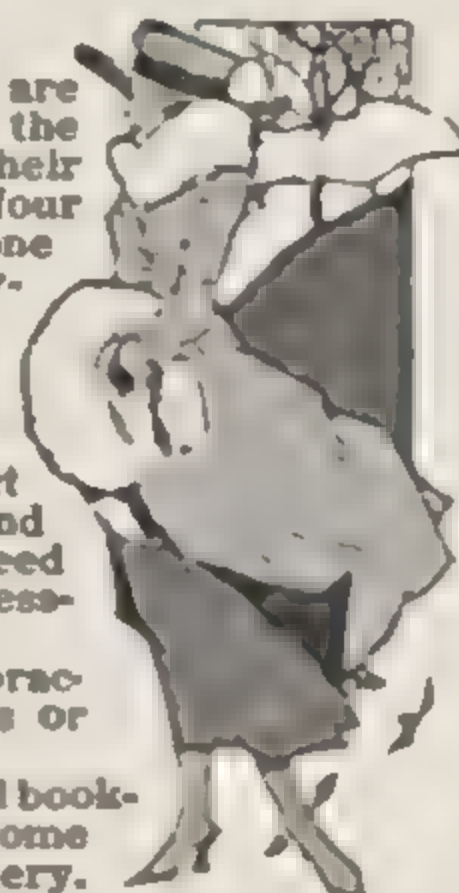
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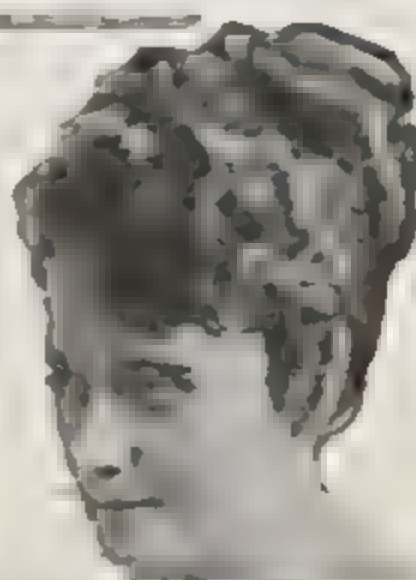
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Custom-made corsets for the woman of fashion.  
11 East 47th Street, New York City.  
Telephone 1552 Murray Hill.
- GOSSARD FRONT LACED CORSETS** fitted by experienced corsetiers. \$2.50 up. Retail only; brassieres fitted; corsets to order. Olmstead Corset Co., 179 Madison Avenue, at 34th Street, N. Y.
- REDFERN CORSET SHOP**  
Ready-to-wear Redfern Corsets (back lace and front lace) fitted by trained experts. \$3.50 to \$25. Brassieres also. 510 Fifth Avenue, New York.
- ROSO COMBINATION BELT CORSET** (laced front) wonderful uplift for prolapse, etc. Custom made (latest style). Roso Corset Shop, 12-14 East 48th Street, opposite Ritz, New York, Dept. R.
- MME. CALDOR SALON DU CORSET**  
The finest stays in America.  
Mme. Caldor gives personal attention to patrons.  
350 Madison Ave., nr. 45 St., N.Y. Mur. Hill 1270.
- BARCLAY CUSTOM CORSETS**  
Special surgical and abdominal reducing corsets. to your measure, at moderate prices.  
500-5th Ave. Vanderbilt 480.
- LOUISE GREENWOOD**, Specialist in CORSETS. Copied, Cleaned, Repaired, Reasonable. Made to Order. Ready to Wear. Measurement Blank sent. 500 5th Ave., N. Y., cor. 42nd St., Vanderbilt 845.
- LE PAVILLON CORSET CO.** After years of scientific designing our corsets are universally admitted to be of superior style, fit and workmanship. All fittings under personal supervision of
- MADAME GARDNER, Manager.**  
Our goods are all made to order.  
Prices from \$10.00 up. Satisfaction Guaranteed.  
45 West 55th Street, New York.
- CAMPBELL'S CORRECT, COMFORTABLE CORSETS** made to measure only. Personal attention given to each and every customer. Mme. Isabelle Campbell, 47 West 45th Street, New York.
- MME. L. BROWN CORSETIERE**  
Formerly fitter for the Peets Corset Co.  
Front and back laced corsets and brassieres.  
45 West 37th St., New York. Phone 4786 Greeley.

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- PAUL ARLINGTON, INC.**  
Costumers to the Smart Set. Exclusive designs to order. For sale or rent.  
109 West 48th Street, New York. Tel. Bryant 2548.
- A. KOEHLER & CO.** Oldest and finest costume business in New York. Historical, National and fancy costumes. New costumes for rent, to measure and design. 9 East 22nd St., N. Y. Gram. 5271.
- TAMS — COSTUMES** of every description for every occasion to hire or made to order. Every rented costume as clean as new.  
A. W. Tams, 1600 Broadway (48th St.), New York.
- MASQUERADE COSTUMES.** Any period, made to measure. To rent or for sale. New ideas for fancy dress ball. Broadway Costuming Co., 116 West 48th Street, New York. Bryant 3440.

## Dancing

- ALVIENE—DANCE ARTS** (20th year). Classic, Interpretative, Ballet, Technique, Pantomime (Society or Stage); also Teachers' Normal course. 225 West 57th Street, New York. Catalogue.

## Dancing—Cont.

- CHICAGO'S** Representative Teacher, William Crockett Perrin—Newest Dances, Stage & Ballroom, Ballet & Aesthetic Dept. under Mme. Phacey, Perrin Hall, Auditorium Bldg. Tel. Wabash 3297.
- CATHERINE CULBERT**  
Classes and private lessons in Classic & Ballroom dancing. Special children's classes. Free Booklet. 16 East 54th Street, N. Y. Phone Plaza 6278.
- CHALIF NORMAL SCHOOL OF DANCING**: thorough courses in Interpretive, Classic, Racial & Ballroom, Dances for Teachers, Amateurs, Children. 163-5 W. 57th St., N. Y. Louis H. Chalif, Prin.
- WILMA GILMORE**  
Modern Dances Specialized  
Studio 109 West 57th St., N. Y.  
Telephone Circle 4026.
- G. HEPBURN WILSON, M. B.** Dance Creator. All Latest Dances, Private Lessons only. Rates Reasonable. Society's Favorite School, 5th Ave., cor. 46th St., Thorley Bldg., N. Y. Phone Bryant 6321.
- OSCAR DURYEA**  
47 West 72nd St., 555 and 557 West 182nd St., New York City. An American authority on old and modern dancing.
- STANISLAW POTAPOVITCH** of Russian Imperial Theatre, formerly with Diaghileff & Pavlova. Instruction in Classic, Interpretive, Character & all forms of stage dances. 243 W. 42 St. Bry. 5386.
- BALL ROOM DANCING** including all the latest "Populars" taught individually or in classes at Chalif School of Dancing, by Bertha Simmons assisted by Arthur Crompton, 163 W. 57 St., Opp. Carnegie Hall.
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- CATHERINE ELLIOTT** All Modern Dances. Private Instruction Only.  
43 West 46th St., N. Y. Tel. Bryant 3556.

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- PARADISE**, Gours, Fans and Marabou Stoles reconstructed. Newest Boas and Fancies made from your old feathers. Prompt mail service. H. Methot, 29 West 34th Street, New York.
- MME. BLOCK**, Ostrich feathers made into French plumes, fancies or boas. Marabou renovated. Paradise aigrettes, cleaned, remodeled. Ostrich Fans Repaired. 36 West 34th Street, New York City.

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- KHAKI AND GRAY** Good Shepherd knitting yarns. All shades for sweaters. Silks and Crewels for embroidery. Fancy articles. Decorative Art Ass., 14 East 34th Street, N. Y. Tel. Murray Hill 2975.
- EMBROIDERING, BRAIDING, Beading**; designed to order, newest effects. Hemstitching, Buttons. Plaiting to order. Write for catalogue. Bryan's, 444 S. 4th Ave., Louisville, Ky.
- EMBROIDERY**, braiding, beads, plaitings, hemstitching, buttons covered, quick work, mail orders. Send for button & plaiting chart. See display ad. on dress bags. Parker, 610 No. American Bldg., Chicago.

## Employment Agencies

- MISS BRINKLEY**, 507 Fifth Avenue, New York. Telephone Vanderbilt 4743. Housekeepers, governesses, nurses and household servants. Houses opened & renovated under our personal supervision.
- MRS. EMILY E. MASON**  
of London and New York. For efficient servants, male and female, call, write or telephone.  
Bryant 5633, 131 West 42nd Street, New York.
- SOCIAL SECRETARIES** recommended by the Hirst Occupational Exchange for Social Secretaries. Hours 10 to 2.  
17 West 37th Street. Phone Greeley 3455.
- A NEW TEACHERS' AGENCY**  
under the auspices of Mrs. L. H. McNeill, former teacher in private schools of New York and Washington. 542 Fifth Ave. Bryant 1896.

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- LINGO**, a new game for smart parties. Fun and instruction in either French or Spanish. Send \$1 for Lingo. Centaphrase Society.  
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- SUPERFLUOUS FLESH REDUCED** by Modern Scientific Electric Method. No dieting or exercising required. Dr. R. Newman, Licensed Physician, 286 5th Ave. (near 30th St.) N. Y. C. Mad. Sq. 5758.
- REDUCE WEIGHT**, and shape the figure without diet or medicine. We possess every device—Electrical and Mechanical—for this successful treatment. Inspection invited. 56 West 45th St. (4th floor).
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- MAX SCHLING**, 785 Fifth Ave., New York City. Flowers and plants for every occasion. Best quality, tastefully arranged at moderate prices. Write for price list. Telephone Plaza 1241-2022.
- MAX SCHLING**, Charter Member of International Florist Telegraph Association. Place your order now and have flowers delivered in two hours in New York or any other city.

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- H. HICKS & SON**  
The Fruit Shop  
557 Fifth Avenue at 46th Street  
Tel. 1762 Murray Hill. New York.
- BROADWAY FRUIT CO.**, 2554 B'way, N.Y. Fruits—Our original Red Riding Hood Jelly and Fruit baskets sent anywhere in the country. Jelly baskets, \$3.75. Fruit baskets according to size. Booklet.
- SATISFACTORY VISITS BY MAIL**  
You can purchase anything advertised in these pages by letter if a visit is not convenient.

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- NEW YORK GALLERIES**  
Grand Rapids Furniture Co., Inc.  
Plates of interesting interiors gratis on request.  
34-36 West 32d Street. New York City.
- DANERSK—2 West 47th Street**, New York. We manufacture furniture and finish to harmonize with things you have. Complete your rooms now. Valuable new catalog No. 1-11. Quick deliveries.
- FOR TOWN & COUNTRY HOUSES** at all times of year. Distinctive McHughwillow furniture, fabrics, wall papers & unique accessories for home. Est. 1878. Joseph P. McHugh & Son, 9 W. 42d St., N. Y.
- YOU ARE OR INTEND** refurnishing your home. Mme. Naftal will purchase whatever furniture, rugs, draperies, etc., etc., you wish to dispose of. Write or phone. 69 W. 45 St., N.Y. Tel. Bryant 670.
- WRITE FOR GIFT PIECES** of furniture; also for pictures of beautifully hand-made and hand-colored large toys. Mary Allen, Distinctive Furniture, 77 Fifth Ave., N. Y. C.
- UPHOLSTERED FURNITURE** of quality & latest design. Beautiful style book explains highest quality of construction and how to recognize it. Sent on request. H. A. Kelly Upholstering Co., Clinton, Ia.

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- FURS.** Better quality for less money than elsewhere. Send for our new catalog illustrating many stylish models. A. H. Green & Son, 37 West 37th St., N. Y. C.
- FUR REMODELING.** Specialty of Renovating old fur garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 37 West 37th Street, New York. Greeley 2210.
- FUR REMODELING AND REPAIRING.** Expert workmanship; reasonable prices. Chas. Horwitz, Furrier since 1892. 41 E. 8th St., N. Y. (two blocks west of Wanamaker's). Tel. 137 Stuyvesant.
- J.O. TEPPER**, 12W. 36 St., nr. 5 Av., N.Y., requests the opportunity of acquainting you with the advantage of buying exclusive Fur models direct from mfr. Also the wonders that can be worked with your old furs.

- Trade "RELIABLE FURS" Mark  
Everything in furs, perfect fit, and right up to date, alterations, repairs. Reasonable Prices. S. Christiansen, 124 East 57th St., N. Y. City.
- SAVE 35 to 50%** by buying dressed skins and having them made up by your own furrier. Blue Foxes (Dark Natural Color)....\$100 per skin. Cross Foxes (Dark very silvery).....\$50 per skin. Red Foxes (Dark red & silvery).....\$30 per skin. Silver Foxes .....from \$200 per skin. Lynx (Large Silvery).....\$30.00 per skin. Mink (Dark & silky) from \$6.50 to \$10.00 per skin. Hud. Bay Sable (Natural Color) from \$25 to \$45 per skin. Rus. Ermine (Pure white) from \$3 to \$4.50 per skin. Fisher (Dark brown color) from \$40 to \$50 per skin. Beaver (Plucked) from \$8.00 to \$15 per skin. Foxes (Dyed) Black, Taupe, or Poiret color \$45 each. Mink at \$4.00 per skin suitable for millinery and trimmings. Ermine at \$2.50 per skin. also suitable for millinery and trimmings.
- Any of the above skins will be sent on approval. Express charges prepaid. If you require any skins matched, send sample. J. Boscowitz & Sons, 603 Fifth Avenue, New York City.

- HIRSCHFELD FUR CO.**, will remodel or repair your old fur coat, scarf or muff into the latest styles as featured on the editorial pages of this magazine. Most reasonable prices. 35 West 44th St., New York.
- FURS** remodeled & repaired by expert mfg. furriers. Latest models. Special price for remodeling muffs into latest style, \$7. Workmanship guaranteed. A. Beaver & Co., 46 W. 36th St., bet. 5 & 6 Aves. Est. 1900.

- EVERYTHING IN FURS.** Latest models in coats, muffs and scarfs. Skillful workmanship for remodeling and repairing at moderate prices. Paschkes Co., 1416 B'way, N. Y. Bryant, 5202.
- ALL REPAIRING** is done under my personal supervision and at the lowest possible rates. Why not bring your old furs and let me suggest the new styles. M. Tepper, 120 W. 44th St., N. Y. C.

- SPECIAL ORDERS AND ALTERATIONS**  
The moderate prices will make you one of our firm customers. Estimates given on request. Rabinowitz Fur Co., Inc., 56 W. 36th St., N. Y.

## Games and Puzzles

- NEEDLEWORK SHOP, Y. W. C. A.**, has many novelties for presents to be taken home by travelers. Children's Dresses, orders taken, puzzles exchanged and for sale. 14 West 45th Street, New York.
- T & L PUZZLE EXCHANGE**  
New York branch, 319 West 57th Street.  
Puzzles rented, 50c each, also for sale.  
New pictures—good subjects.

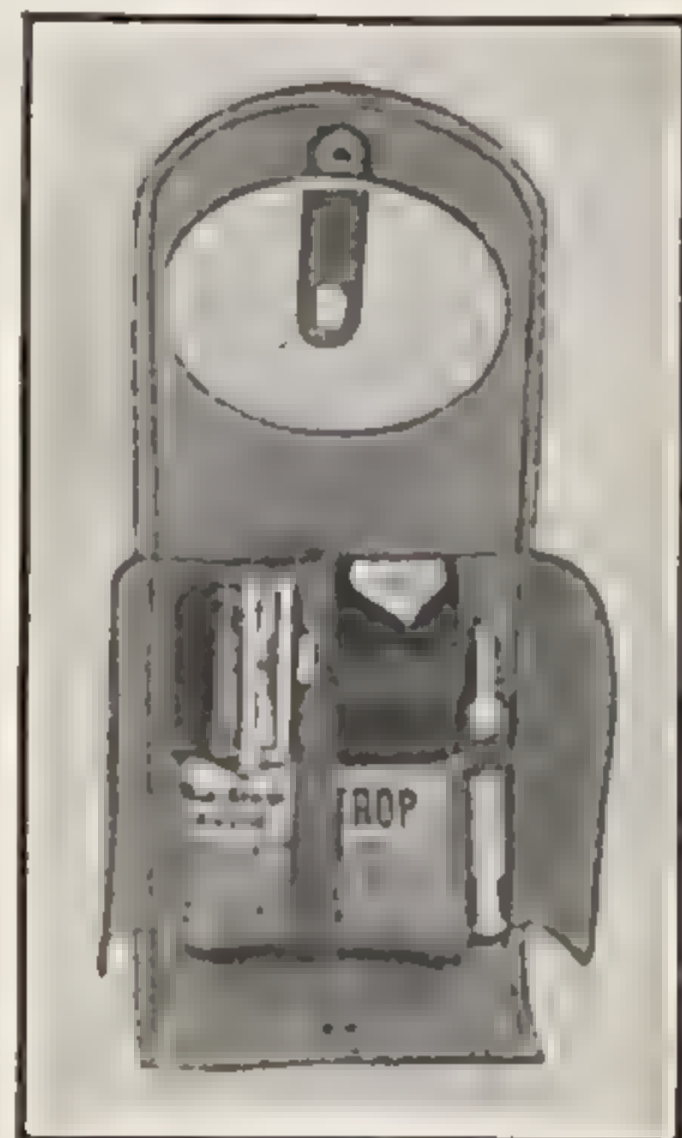
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## Gifts for Soldiers and Sailors

- KEEP HIM FIT WITH A "COMFYKIT"**. Thousands now in use in Army & Navy. Contains 17 Standard Articles. Price complete \$5. At stores or direct. Nathan Nov. Mfg. Co., Dept. "V," 88 Reade St., N.Y.
- EVERYTHING FOR THE MAN IN UNIFORM**  
Our new department includes all articles that are suitable to give to a man in service. Sent Parcel Post to any part of the U. S.
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Military Canes & Crops Puttees & Leggings  
Wrist Watches Sam Browne Belts  
Army Safety Razors Kits & Money Belts
- HARRISON'S**  
"At New York's busiest corner"  
Fifth Avenue, at 34th Street  
Also umbrellas, canes & leather goods of finest quality.
- ORDERS TAKEN** for knitting all articles for soldiers and sailors. A limited stock on hand at the Needlework Shop.  
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- THE LORD & TAYLOR BOOK SHOP.**  
Fifth Ave., at 38th Street. Books are gifts appreciated by the men in the camps. Let us send your Christmas presents.
- THE APPROPRIATE GIFT**  
Fruit, candy, jams, Jellies and salted nuts with smokes, etc. Attractively boxed for our boys on land and sea. They are sure to please. Prices, \$5.00, \$10.00, \$15.00. The Broadway Fruit Company, 2554 Broadway, at 96th Street, New York City. Telephone Riverside 712.
- FOR OFFICERS** and those at training camps. Cheerful Rag Rugs for bedside \$5.00 Blue and White or Hit and Miss. Joseph P. McHugh & Son, 9 W. 42nd St., N. Y.

## Gifts for Soldiers and Sailors—Cont.

- 10 LEATHER BOUND, POCKET SIZE BOOKS** for Soldiers in Specially made Kit Box for mailing to Soldiers. Price \$3.00 Postpaid. Titles, Christmas Carol, Dickens-Barrack Room Ballads, Kipling, Greatest Story in the world, Kipling, 50 Best Poems of England, 50 Best Poems of America, Rubaiyat of Omar Khayyam, Sherlock Holmes, Doyle, Speeches of Lincoln, Poems of Robert Burns.
- Words of Jesus. Just the sort of book soldiers want. Large type. Each volume complete. Satisfaction or money back. Little Leather Library, 44 E. 23rd St., New York.
- GIVE SOME SOLDIER A REAL CHRISTMAS:**  
Send him something, both amusing and useful. A pair of socks, second sock in toe of first and filled with gifts—writing things, smokes, jam, chocolate. Sizes 10-12. \$5. Filled to order \$6.00-\$7.00. Elizabeth H. Pusey, 16 East 48th St., N. Y. C.



Even the soldier must be well-groomed and the fundamental necessity is to be well-shaven. This can be accomplished with this auto strop safety razor shaving kit. It strops without removing blade. Equipped with 12 blades and an unbreakable metal mirror. All packed in a genuine pigskin case. Price, \$5.00. Send your check to Vogue or write for name of shop.

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A prepared package of gummed sheets for Clippings, Jokes, Pictures, Stories, etc. Price 25c. Solatia M. Taylor, 56 Bromfield St., Boston.

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- MME. NAFTAL** pays highest cash value for fine mink or slightly used evening, street and dinner costumes, furs, diamonds, jewelry, silverware. 69 West 45th Street, New York. Bryant 670.
- MME. FURMAN REQUIRES IMMEDIATELY**  
For her Enlarged Quarters  
A great quantity of Ladies' Slightly Used Clothing, Etc.

- WILL PAY CASH AT ONCE**  
For Evening and Street Gowns, Dancing Frocks, Furs, Wraps, etc. Diamonds, Jewelry and Silverware.

- SEND, WRITE, PHONE—MME. FURMAN**  
Telephone Bryant 1376.  
103 West 47th Street, N. Y. C.  
2 blocks West of Ritz-Carlton Hotel.

- YOUR MISFIT** or slightly used street & evening dresses, suits, wraps, etc., can be sold at cash value to Mme. Naftal. Satisfactory service to patrons at a distance. 69 W. 45th St., N. Y. Tel. Bryant 670.

- BERNARD** pays 50% more than others for gentlemen's discarded Summer or Winter business suits, overcoats, Tuxedos, full dress, fur coats, trousers, also shoes. 452 7th Av., New York. Greel 2499.

- AMERICA'S GREATEST BUYERS** of discarded gowns, diamonds, paintings, etc., to supply our 3 stores. We pay best prices in town.

- "Annette" (Main Store), 2669 Broadway, N. Y. C.
- TILLY**, 104 West 41th Street, New York. Purchases fine evening and street gowns, suits, wraps, furs, also bric-a-brac, curtains, rugs, etc. Telephone 2599 Bryant.

## Gowns Remodeled

- MY RE-BUILDING OF GOWNS IS THE TALK** of New York, because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th St., New York. Tel. 5265 Greeley.

- YOUR OWN MATERIALS USED**, and old dresses transformed into lovely new gowns if you let me remodel them. My work is first-class—result of years of experience.

- REMODELING AT REASONABLE PRICES** characterizes my shop and you can depend upon getting reliable advice on all dressmaking problems. Mrs. Gordon, 910 Seventh Avenue, New York.

- VICTORINE**—Rebuilder of gowns. Old gowns remodeled equal to new. Evening gowns a specialty.  
160 West 84th Street, New York.

- WE Welcome Inquiries** for making and remodeling gowns in latest and advanced styles. Write for descriptive booklet regarding time required, cost, etc. Mme. L. Brown, 677 Lexington Ave., N. Y.

- YOU WILL BE PLEASED**  
with the remodeling I can show you or tell you about. Write for information if you have any dresses out-of-date.

- GIVING SATISFACTION** is my strong hold on customers throughout the land. You, also, will become a regular patron if you try my work once. Mme. Renee, 71 West 46th Street, New York.



## Gowns Remodeled—Cont.

**DU PLESSIS**  
Remodeling also. Afternoon frocks \$75.00.  
Evening Gowns \$60.00.  
137 East 45th St., Tel. Murray Hill 8833.

## Gowns and Waists

Made to Order

**ARTISTIC DRESSES**  
Made to order for all occasions. Estimates submitted. Your materials used when desired.  
Homer, 11½ W. 37th St., N. Y. Tel. 5263 Greeley.



There is no more charming gift for the Debutante or her Mother than this set, consisting of a sterling silver hat pin, with two veil pins to match. The hat pin is of sterling silver with pearl top and band of rhinestones just below the pearl. It is 6½ inches long. Price, \$1.25. The veil pin, of the hair pin type, matches the hat pin. It is of sterling silver with pearl

top and band of rhinestones just below the top. 3 inches long. Price, \$1.50. The small semi-circular pin is also of sterling and set with rhinestones. It is ¾ inch across and costs 95c. Send your check to Vogue for whatever articles you wish.

## Gowns and Waists—Cont.

Made to Order

**THE MISSES CURRAN** will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices.  
134 Lexington Ave. (29th St.), N. Y. Mad. Sq. 8188.

**KATHERIN CASEY.** Gowns for all occasions. Dancing and Afternoon frocks. Your material used if desired. Remodeling also done.  
36 E. 35th St., N. Y. Tel. 1033 Murray Hill.

**DO YOU WISH TO BE WELL DRESSED** without trouble to yourself? We do dressmaking by mail. Information cheerfully given.  
101 West 11th Street, New York. Hannah Gilkes.

**THE STERLING QUALITY** of these shops is attested by their presence in this Guide.

**"THE MENDING SHOP."** Gowns Tailored. Suits Remodeled up-to-date. Shop Blouses and Gowns Refitted. Miss H. Redding Coughlin, 17 E. 48th Street, N. Y. No Branch. Phone 5062 M. H.

**SMART GOWNS AND SUITS** Made to Order. Distinctive remodeling.  
Mme. Zara. 625 Lexington Avenue, New York.

**"WHITE,"** 46 W. 46th St., N. Y. Gowns made to your special order and measurements. Selections from our comprehensive line of Ready Models. Charge accounts solicited.

**YOU CAN DO A MONTH'S SHOPPING** in the 400 Shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

**SPECIAL ORDER GOWNS**—Moderately priced. Gowns individually designed for all occasions.  
Renfrew-Wood 67 West 46th Street, New York City.

**BLOUSES and SWEATERS.** New distinctive models. Reasonable prices. Mail orders promptly filled. Theresa A. Ford, formerly buyer for E. T. Slattery, 149 Tremont St., Rm. 608-609, Boston.

**"STEPPING STONES"** to the best and most unusual shops, are these little advertisements. Vogue recommends their services to you.

**HELEN HELLER** 253 West 91st St., N. Y. C. Evening Gowns Wraps

**STREET DRESSES** Most exclusive models used Made-to-Order. By appointment only.

**HELEN HELLER** 253 West 91st St., N. Y. C. New York. Telephone 4571 Riverside

**VICTORIA GOWNS AND BLOUSES** 373-5th Avenue at 35th Street, N. Y. C. Frocks made-to-order for all occasions. Mail orders given prompt attention. Tel. Murray Hill 7212.

**SHOP FROM YOUR EASY CHAIR** Write these shops today. They are reliable and ready to serve you.

**MARY GOTT OF THE WARDROBE** begs to announce the reopening of her dressmaking shop at the old address, 24 E. 10th St., New York City. The clothes are made-to-order exclusively.

**ARTISTIC DRESSES** for Day and Evening wear. Attractive prices. Remodeling. Ladies' own materials made up. Murray Hill 6819. Clary, 350 Madison Avenue, New York City.

**DURING THESE BUSY DAYS** Let Vogue solve your shopping problems. We personally recommend this "Blue List" of quality shops. Write to them.

## Gowns and Waists

Ready-to-Wear

**"WHITE"** 46 West 46th St., N. Y. Gowns—Blouses—Hats Authoritative Styles for every occasion. Moderately Priced.

**JANE CLARK** Simple, distinctive gowns for afternoon & evening. A specialty of made-to-order neckwear. 9 East 43rd Street, New York City. Murray Hill 7179.

**BELLE**, creator of the **ECONOMY GOWN**, the two-in-one dress. Original designs made for wholesalers now on sale from maker to wearer. Moderate prices. 289 Fifth Avenue, New York.

**"STEPPING STONES"** to the best and most unusual shops, are these little advertisements. Vogue recommends their services to you.

## Greeting and Place Cards

**EASTER AND VALENTINE CARDS** for Hand coloring, dainty & refined—200 new subjects. Send for our catalog. "Pleasant Pages" Free on request. Little Art Shop, 1305 F. St., N. W., Wash., D. C.

**CHRISTMAS CARDS & NOVELTIES** The largest and most select lines are shown at the Acme Press, 258-5th Avenue, bet. 28th & 29th Sts., formerly at 7 E. 28th St.

**HAND PAINTED XMAS CARDS** in 10 pkgs. of 4, 12 & 24. Motives for framing, 4 for \$1. Special cards of Home or Business. Cards to color, 50c pkgs. F. V. Cannon, 576 Benson St., Camden, N. J.

**NEW YEAR'S CARDS** New designs, attractively boxed. Ass't A, 12 cards, \$1. Ass't B, 12 cards, 50c. Delivered. R. F. Clapp, Jr. The Book & Novelty Shop, Albany, N. Y.

**FRENCH TEXT** (only) Greeting cards for Xmas & New Year. Beautiful designs hand colored from 5c to 25c. Calendar 35c. A \$1 ass't of 4 at 10c, 2 at 15c, 1 at 25c & 1 calendar. S. Dumoulin, 156 Pearl St., Boston.

**COPLEY CRAFT CHRISTMAS CARDS**, hand-colored, on hand-made, deckle-edged stock, sent on approval. Special terms to agents. Jessie H. McNicol, 18 Huntington Avenue, Boston, Mass.

**CHRISTMAS CARDS WITH UNHACKNEYED** sentiments. Verses that appeal. Delightful rhymes to accompany gifts. Send for Catalogue. Holiday Message Makers, 1405 Girard St., Washington, D. C.

**XMAS CARDS and Visiting Cards**, made especially for the smart folk, monogrammed paper and wedding invitations. Samples on request. Crane Engraving Co., 24 West Lombard St., Baltimore, Md.

**THE ANNE ABBOTT** Hand Colored Christmas Cards. 289 Fifth Ave. New York City near 30th Street.

**MANY OF THIS SEASON'S CARDS** are particularly suited to the needs of a Wartime Christmas.

**THE STERLING QUALITY** of these shops is attested by their presence in this Guide.

## Hair Goods and Hair Dressing

**FRENCH HENNA D'OREAL**, imported Powder tones scalp, giving faded or premature gray hair a marvelous, natural gloss and bright tint. \$1.35. Sent or applied. B. Paul, 34 W. 37th St., N. Y.

**THE NESTLE PERMANENT HAIR WAVE** is the original. C. Nestle Co. 657 & 659 Fifth Ave., Cor. 52nd St., New York.

**ROBERT**, Permanent Hair Wave Specialist. No kinks, but a beautiful wave, well nigh a miracle, my only specialty. Write for booklet. Robert, 500 5th Ave., Suite 506. Cor. 42d St., N. Y.

**E. FREDERICKS, INC.** Specialist in The Permanent Hair Wave. 665 Fifth Avenue, New York, at 53rd St.

**FOR TRULY SCIENTIFIC** care of hair, (permanent waving), special shampoos, henna treatments and remedies made specially for you. Come to Chas. Frey, 507 Fifth Avenue, New York.

**CALL AT SCHAEFFER'S** if you want expert personal attention for a permanent wave. Positively no friz or kink. J. Schaeffer, 542 Fifth Avenue, Phone Murray Hill 5772.

**IT PAYS TO ADVERTISE** in the Shoppers' & Buyers' Guide. A letter of inquiry will bring many valuable suggestions for you.

## Hair and Scalp Treatment

**ENGLISH HENNA SHAMPOO** Powder, tones scalp, giving faded or graying hair a marvelous gloss and bright tint. \$1. Directions sent. Henna Specialties Co., 505 Fifth Avenue, New York.

**YOUR HAIR**—is it not lifeless and falling after the Summer? Stimulation and nourishment of the scalp will correct this. Consult Waldeyer & Betts, 315-5th Avenue, New York.

**LOSS OF HAIR** from waving, dye, etc. Consult Mme. Fendick, 17 West 45th Street, New York. Exponent Huntingford Hot Oil Scalp treatment. (Consultations Free. Bryant 920.

**SCIENTIFIC CARE** of the Hair and Scalp by Marianne F. Iby formerly of the Frances Fox Institute. Residential work only. Phone 4139 Plaza. 406 E. 57th St., N. Y.

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**HOTEL MARTHA WASHINGTON**, 29 East 29th Street, New York. For women. Rooms \$1.50 a day upwards. Meals a la carte, also table d'hôte. Luncheon, 40c. Dinner, 50c. Booklet free.

**HOTEL MAJESTIC**—Fronting Central Park and West 72d St., N. Y. Accessible to all lines of traffic, but away from the noise of the all-night district. Rooms \$2 day up. Copeland Townsend, Lessee, Dir.

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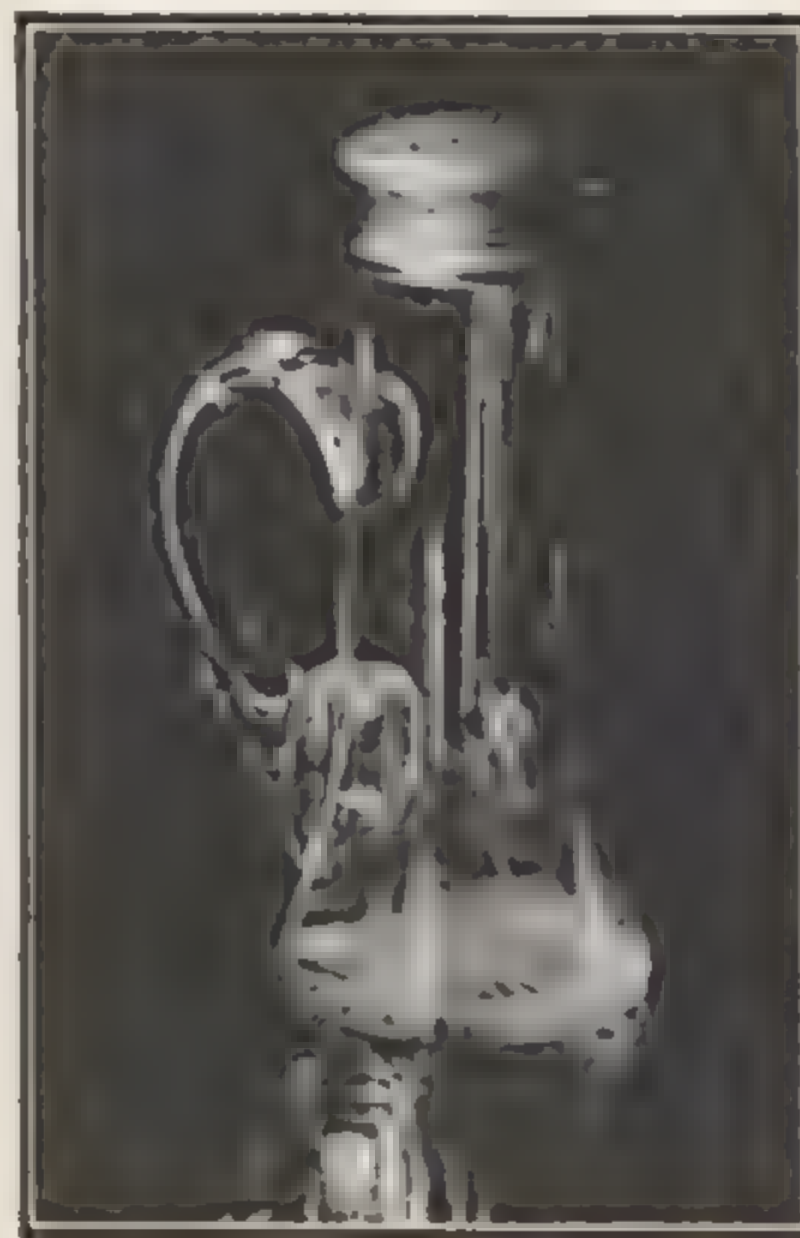
**DURING THESE BUSY DAYS** Let Vogue solve your shopping problems. We personally recommend this "Blue List" of quality shops. Write to them.

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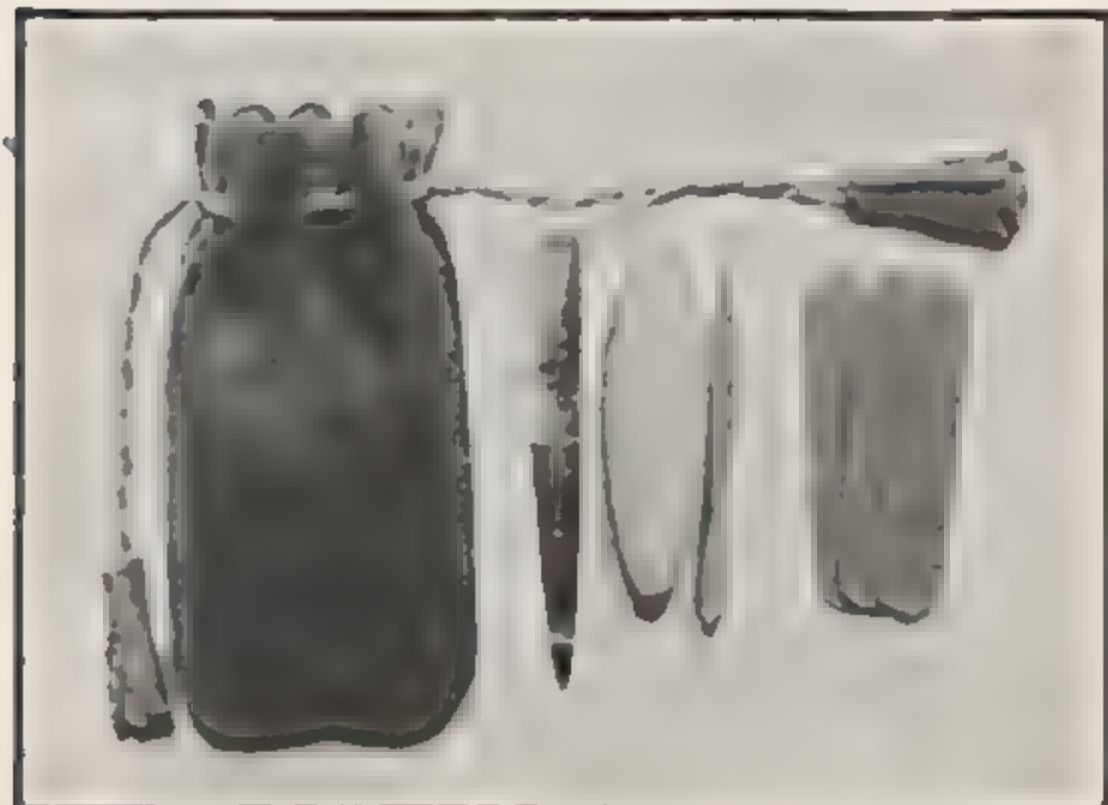
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and corrects in every detail.  
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**ORIGINAL DESIGNS** hand embroidered in art wools. Silks, mandarin crepes, jersey cloths in new shades. Each tunique an original design. Ye Tunique Shoppe.

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Instead of knitted sweaters wear one of the unusual things made by Barbara Leo Smocks, 41 West 36th St., N. Y.

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Many New to America. Unusual—Attractive—Useful. Booklet "V," illustrating almost 200 Novelties, free. Bertha Tanzer, 20 West 30th St., N. Y.

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Makes 12 delightful gifts or articles to sell for Red Cross or other funds. 100% profit. (Ye) Little Shop. Oak Park, Illinois.

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Packed and sent direct.  
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This camera is a suitable gift for everybody, but it is especially adapted to three people, the boy, the girl, and the soldier. It is simple to operate and turns out perfectly satisfactory pictures. \$2 and \$3 models. You may order this thru the Vogue Shopping Service.

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**WEDDING STATIONERY SAMPLES** and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans Street, Springfield, Mass.

**100 WEDDING ANNOUNCEMENTS** \$6.75 or invitations, hand-engraved. 2 sets of envelopes, 100 Calling Cards, \$1.25. Write for samples, V. Ott Engraving Co., 1023 Chestnut Street, Phila., Pa.

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Shoppers' and Buyers' Guide offers you a direct road to whatever you may desire. Use it today. Save yourself trouble and worry.

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**YOU CAN TRAVEL AT EASE**  
through miles of interesting shops by following the Shoppers' & Buyers' Guide.

## Wholesale Gift Shops—Cont.

**FALL & HOLIDAY SAMPLES READY.** Furniture, decorated baskets, metal, wood and everything for Art & Gift depts. Plain metal ware for decorating. The Palmode Shop, 44 Murray Street, N. Y. C.

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104-106 East 16th Street, New York City.  
Headquarters for Chinese goods, Bamboo, Rattan and fancy trimmed Baskets; Beads; Tassels; Old Embroideries; Kimonos; Porcelain and Antique Novelties. Everything in stock. Shipments continually arriving for the coming holiday trade. Visit us while in the city.

**CHARLES ZINN & CO.**, have striven and succeeded in collecting a most unique line of Baskets, Toys and Novelties. Come to 893 Broadway and see for yourself.

**UNUSUAL NOVELTIES FOR GIFT SHOPS.**  
All studio made and decorated. Things you will not find anywhere else.  
Jolin Shop, 303 Fifth Avenue, New York City.

**FOR PEOPLE WHO ARE ILL.** Four English Walnuts with a "cheer up" sentiment in each, the whole in a beautiful box, retail 25c. Send for portfolio of designs. Ernest Dudley Chase, Boston.

**BASKETS, GIFT NOVELTIES, KNITTING BAGS**—painted, trimmed, decorated & silk-lined baskets—straw & grass knitting bags. Chinese & Japanese imported novelty baskets. A. Leipzig, Inc.

## Wholesale Gift Shops—Cont.

**CHIN FOO** will bring you luck as well as your customers. All the way from China he comes and his reception has been well worth the trip. Make friends with the "Lucky Dog."

**THE POLLY BELL** is an exquisite and useful table ornament. It is one of those things that cannot be duplicated. Therefore it is in great demand.

**MAKE IT A POINT** to visit our display rooms literally teeming with gifts one hopes for but seldom finds. Bronze Products Society, Inc., 460 Fourth Avenue, New York.

**UNUSUAL CHRISTMAS GIFTS** in Italian pottery, hand-carved walnut & blue & gold frames, boxes, etc., cards & calendars. Catalog & terms gladly sent. Heath & Mills, 18 State St., Schenectady, N. Y.

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**FULPER POTTERY.** Big seller. Beautiful in color and form. Adorns any store and attracts the best class of buyers. See display ad in this issue of Vogue.

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## SALES AND EXCHANGES

## Wearing Apparel for Sale

**SACRIFICE**—half cost—1917 models, Kolinsky cape, Seal Ermine stole, Moleskin set, suitable Christmas gifts. Imported afternoon evening gowns, part of trousseau. Wedding deferred account war. No. 306-D.

**PEARL** gray felt sport hat, medium size, smart looking, trimmed with one of the new pompons. Head size 16 inches. Cost \$18—Sell \$10. Worn once. No. 312-D.

**HUDSON** Seal Coat, full length. Size 34-36. Taupe Fox collar, cuffs and wide band at bottom. Excellent condition. Cost \$250—Sell \$175. No. 403-D.

**BEAUTIFUL** long full Alaskan Seal Skin coat and muff. Cost \$2300—Sell for \$600. Small size. Also Dutchess Point jacket \$500. No. 404-D.

**TWO HUNDRED AND FIFTY DOLLAR** Purple velvet evening wrap. Large Wolf collar and cuffs. Brilliant stamped in bird design around bottom. Strikingly beautiful. Never worn. Owner going to France. \$135. No. 405-D.

**HUDSON** Bay Sable scarf and muff. Beautiful skins. Cost \$700—Sell \$350. No. 406-D.

**FOR SALE**—Light Taupe Fox neckpiece and muff. Set \$30. High brown shoes \$5. Patent leather slippers, cut-steel buckles \$6. All size 3½-C. Excellent values. No. 407-D.

**ON** account mourning will sell handsome coat purchased Blatt's—the Traymore. Atlantic City, October. Never worn. Will sell for \$190—Paid \$270. No. 409-D.

**EXQUISITE** black net hand-embroidered frock \$35—Cost \$85. Beautiful white suit. Dainty net dancing frock \$15. Velvet suit—Stunning rose silk suit. All new. Size 36. No. 410-D.

**LANVIN** model silver cloth evening gown, described and sketched on page 49, November 15, 1916 Vogue. Size 36. Never unpacked. Cost \$210—Sell \$100. No. 411-D.

**FOR SALE**—On account mourning, dark blue satin and Georgette afternoon gown. Silver thread embroidery. Never worn. Cost \$60—Sell \$30. Size 36-38. No. 412-D.

**BLUE** serge Hickson dress, interlined for street \$15. Black velvet theatre gown, new high broad neck, long black lace sleeves. Never worn. \$16. Tall 36. No. 414-D.

**FOR SALE**—Expensive restaurant gown of Burgundy velvet and embroidered tulle, fur trimmed. Extreme model. Perfect condition. Sacrifice \$65. Size 38. No. 415-D.

**FOR SALE**—Silver trimmed white satin evening gown. Youthful model. Excellent condition. Size 38. Bargain \$25. Gold faille short coat. Suitable for southern wear. Size 38. \$10. No. 416-D.

**FOR SALE**—¾ length grey cloth coat, full silk lined—fur collar—loose model 38. Like new \$15. Exquisite pink crocheted wool infant's carriage robe. New \$10. No. 417-D.

**FOR SALE**—Two beautiful evening gowns, latest models, one rose chiffon and gold lace. Cost \$175—Sell \$20. Worn twice; black net over gold satin, trimmed gold lace, perfect condition. Cost \$75—Sell \$20; black satin afternoon gown. Cost \$85—Sell for \$20; worn twice. Late copy of imported model. Set ermine furs, muff and scarf, late model. Cost \$175—Sell \$50. Size 36-38. Three-piece chiffon velvet gown, trimmed with fur. Cost \$200—Sell \$40. No. 418-D.

## To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price, under any of these classifications, is \$3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly. Your message for the February 1st Vogue should be received on or before December 20th. Address all communications to Sales and Exchange Service, Vogue, 19 West 44th Street, New York.

## To Answer These Messages

1. Reply in a 3-cent stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.). Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## Wearing Apparel for Sale—Cont.

**NEW** genuine Kolinsky scarf cape effect, tails, length six feet. Cost \$350—Sell \$200. Milgrim model blue serge dress. Size 16. Cost \$90—Sell \$40. No. 419-D.

**FOR SALE**—Two late models—40—never worn. Black satin evening gown, entrain. Cost \$75—Sell \$55. Wistaria velvet, Georgette, gold lace, fur trimmed. Cost \$100—Sell \$70. Black and white shoes. Size 5. \$7.50; Pumps, gray suede beaded \$5. Black satin \$3.50, embroidered mules \$3. Silk poplin Pullman set, gown, bag, slippers, \$12. No. 422-D.

**ACCOUNT** mourning—White evening gown rose silk. Cost \$150. Reseda evening gown opalescent flowers. Cost \$225. Imported. Afternoon red Rodier Velvet. Cost \$125. One purple satin afternoon, hand-embroidered. Cost \$210. Imported. Afternoon green chiffon velvet with gold lace. Cost \$105. One green broadcloth with Possum. Cost \$175. Size 38. Any of these fine gowns for \$25. No. 424-D.

**RIDING** habit, cross saddle, Oxford grey skirt, coat, knickerbockers. New. Cost \$60—Sell \$40. Morning jacket, heavy medium blue satin, painted decoration, \$15. Size 36. No. 425-D.

**FOR SALE**—Alaska seal coat. Size 32-34. Length 50 inches, shawl collar, deep cuffs. Recent model. Treadwell dye. Perfect condition. Cost \$1050—Sell \$525. No. 426-D.

**BLUE** velour suit, seal collar. Plum velour and Tan Bolivia, Raccoon collar. Coats, dresses, waists, plumes, hats, rose wool sweater, Ermine neckpiece. \$5 to \$25. Size 36. No. 427-D.

**FOR SALE**—Mink muff and scarf, good as new. Will be sent for inspection if it is desired. No. 428-D.

**VELOUR** suit (Fifth Avenue tailor) hats, sport skirt, velvet afternoon dress, lingerie, dark blue dinner gown, several evening gowns. Excellent condition, style. Reasonable. Size 16. No. 429-D.

**TAN** gabardine street dress. Cost \$150—Sell \$50. Black chiffon velvet afternoon dress \$50. Two cross saddle habits, each \$15. Three exquisite evening gowns very reasonable. No. 430-D.

**BROADCLOTH** and fur suit—Burgundy crepe-de-chine and Georgette dress, wool velour suit, all 38. Persian chiffon voile over salmon satin dinner gown—42-44. No. 433-D.

## Miscellaneous

**BUFFALO** Rug, edged with mink, 63 x 55—\$150. Cashmere shawl, never used. Cost \$350—Consider offer. Tiffany teaspoons \$36 dozen. No. 289-D.

**HANDSOME** Rosewood bedroom set—canopy top bed—wardrobe, dresser, commode and washstand. Old fashioned Rosewood parlor set. \$300 for all. No. 307-D.

**YOUNG** Northern lady wishing to spend the winter in the South would like to correspond with lady having charming home living in Georgia, Florida, The Carolinas or the Virginias. Answers strictly confidential and the best of references given and required. No. 308-D.

**ANTIQUES**—Six Heppelwhite chairs \$350. Rare 3-part dining table \$500. Old damask made for Vatican. Rare bedspread made 1750. Old Sheffield urn, candelabra, candlesticks, Andirons. Old lace. No. 309-D.

**MAHOGANY** clawfoot sofa, Chippendale armchair, table, mirror. Snakefoot tilt-top table, card tables. Grandfather's clock. Walnut highboy, desk, Maple four poster. Steel fender. Patchwork quilt. Renaissance spread. Decanters. No. 310-D.

**PINK** Boudoir coat and cap, \$25. Filet Towels, \$8. Beautiful Patch quilt, \$25. Luncheon Set, \$10, and bed linen set, \$10. All hand made. No. 311-D.

**BEAUTIFUL** 14K gold fine mesh bag—like new. Studded with six large diamonds and five cabachon sapphires. Mesh 10½ in. shirred on rim, 6½ in. wide. Sell \$500. Great bargain. Fine Christmas Gift. No. 313-D.

**SIX** Oriental Rugs, Silk-warp Senna, Tabriz, Kirman, Bokhara, Kazak, Mosul; best of each, selected from thousands. Owning to financial straits. \$2500. No. 400-D.

**FOR SALE**—Magnificently selected string of Pearls. Emerald and Diamond clasp. One hundred and ten thousand dollars. Many years' collection. Extraordinarily matched. Also shorter string for Seventy thousand dollars. Strictly Private. No dealers. No. 401-D.

## Miscellaneous—Cont.

**FOR SALE**—Thriving Gift Shop, growing midwest city, no competition. Summer branch neighboring lake resort. Stock fresh. Inventory three thousand. Can reduce. Best reasons for selling. No. 402-D.

**FOR SALE**—Two pairs of rare Chinese portieres. Brought from the interior. Perfect condition—large, heavy. Can be seen in New York. \$65 per pair. No. 413-D.

**GORGEOUS** Peafowl—the very thing for your country home. Cocks with long tails \$25—hens \$20, or \$45 a pair. No. 420-D.

**ANTIQUES** of Distinction. A bed belonging Joachim Murat, King of Naples, Seventeen Hundred and Seven Chest Heppelwhite bowfront sideboard, English chest on chest, four posters. Dining, dressing and sewing tables, chairs, secretary, cheval and a few pieces of imported French furniture. No. 421-D.

**FOR SALE** New Swiss bracelet watch \$20. Pair diamond ear screws \$75. Gold knife. Small diamond \$5. Sapphire-pearl bar pin \$18. Also furs if wanted. No. 423-D.

**SEALSKIN**—¾ length coat, Altman's finest skins. Cost \$850; perfect condition—what offer? Piano-contract, Wana-maker, \$300—Sacrifice \$200. Lovely Xmas gifts. No. 431-D.

**IRISH** lace collar cape shape. Cost \$50—Sell for \$20. New. Hand-embroidered sailor shape collar, 2-inch baby lace around. New. \$30. Hand-painted fan, real mother-of-pearl sticks \$15.—Cost double. Miniature from time of Napoleon. Worth \$100—Sell \$50. Beautifully framed. No. 432-D.

**"MIGNONNE"** took first prize at Paris Salon, full size Carrara marble statue. Sculptor Aizelin of Paris. Cost \$2500 to import—Will sell for \$500. Can be seen any time. No. 434-D.

**A BEAUTIFUL** \$500 large size Vernis A Martin cabinet. A-No. 1 condition. For sale at \$125. Can be seen at any time in New York City. No. 435-D.

## Wanted

**ELDERLY** woman in reduced circumstances, wishes to buy Hudson Seal coat, flare model, also Mink, Kolinsky or Seal fur set. Must be reasonable. No. 355-B.

**WANTED**—A baby Caracul coat, 40 or 42 in. long, 38 bust or larger, must be fine quality Caracul. No. 356-B.

## Professional Services

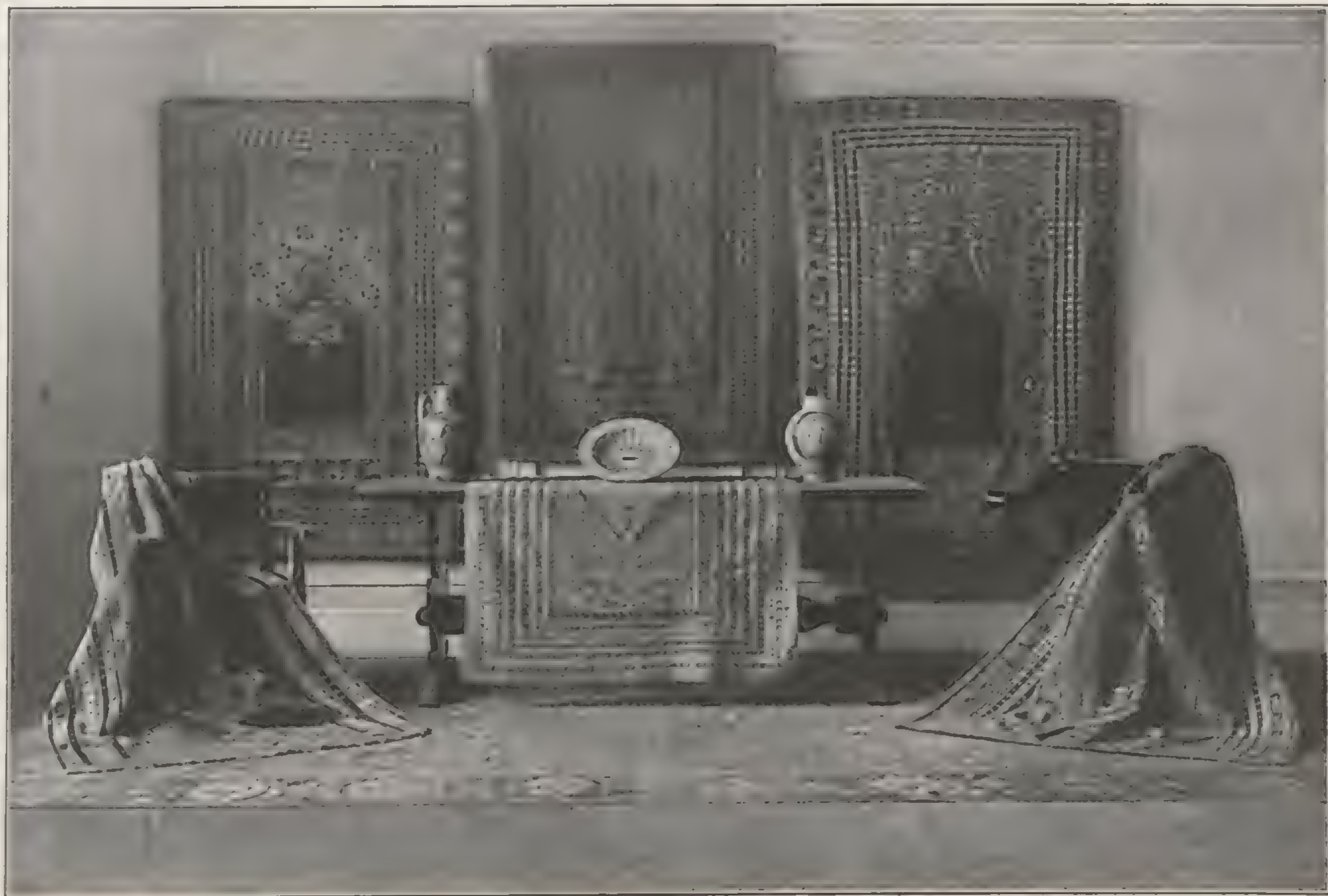
**REFINED** competent gentleman would like position as managing housekeeper for widower, or companion for lonely lady. Reference required and given. Correspondence solicited. No. 334-C.

**WELLESLEY** College graduate, 27, desires position as companion and secretary to woman going South or to California for the winter. Small remuneration asked. References exchanged. No. 335-C.

**YOUNG** woman of refinement and education desires position as companion or social secretary. Highest credentials. No. 336-C.

**AMERICAN** woman; family highly connected in Army, Navy, Diplomatic Circles, will chaperon one or two young women to Washington, D. C. for January and February. References. No. 337-C.





A small group of Antique Ghiordes and Koula Prayer Rugs displayed in our Galleries

## XVI and XVII Century Mosque Rugs

In the development of all the fine arts of the earlier formative periods, the religion of the people has always exerted a dominant inspirational influence.

The people of the East, with their more primitive environment, naturally developed a utilitarian art, in which textiles, particularly Rugs, became a great medium of artistic expression.

The Rugs of the Mosque were woven with patience and a zeal inspired by the devotional use for which they were intended. Ornamented with designs evolved from an inherent love of nature, they stand today as examples of the highest art of that time and that people.

We cordially invite you to inspect our collection of these masterpieces, which, in number and merit, stand unrivalled in this country. We shall be pleased to give any further information desired.

# W. & J. SLOANE

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FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

WASHINGTON, D. C.

SAN FRANCISCO, CAL.





## The Next Vogue

# THE LINGERIE NUMBER OF VOGUE

THERE is something altogether wrong and abnormal about the woman who is not mad about lingerie; you can understand her not caring particularly about modern art or being indifferent to eurythmy or pistachio ice cream or *vers libre*, or any of the large movements of the day, but a woman whom lingerie leaves cold has something terribly and vitally wrong with her.

### PARIS, AS USUAL, HAS HELPED

By this time you've guessed it,—the next issue of Vogue is going to be the Lingerie Number, and anything that is made of chiffon and linen and lace and that has yards and yards of flesh-coloured and mauve and blue ribbon run through it is going to be between the covers of that issue. And perhaps you've guessed, too, that Paris is going to send us sketches of model after model lingerie,—the kind that with its every ruffle and ribbon murmurs, "French fingers made me." And that there are going to be, with the other soft feminine things, sketches of lovely, clinging, third act tea-gowns.

Then—and here we show our versatility—we are going to turn right around and talk about service clothes. By that we mean the serviceable and practical outer garments that many women in Europe are wearing in connection with their war relief work and that many women who are doing service work in this country have ordered to wear here. They are such things as trim khaki suits, leather belted, and service blouses and heavy leather coats for motor wear.

And then, while we are still talking about service clothes and war service, we will tell you what some of the representative women of New York have done for the sake of allowing their men servants to enlist and do their bit. One cannot imagine, without effort, a lady butler or footman, but that is the way these women have solved the problem of allowing their patriotic men servants to serve their country,—by engaging women to take their places. We thought this was so interesting that we are going to have an article about the possibilities of women servants and show the uniforms of the entire staff, from the little "lift girl" to the

lady butler (we haven't quite decided what her really dignified and official title is).

We all know what a collar can do for a woman and her gown,—especially a lacy one of the kind that made Van Dyke famous and makes most of us envious. We are going to have some photographs of collars—Baron de Meyer took them—and you will love them from the moment you see them. And there is to be a layette for the 1918 model baby. If you don't happen to have a baby on hand, you will at once adopt one for the fun of dressing it in the dainty things Claire Avery has sketched.

### PALM BEACH FASHIONS

A great many of us are already preparing to go south, so we will have lots of Palm Beach fashions in the next issue, too. The first sports clothes of the season are always difficult to buy,—one finds so few fashions that are really new and not reminiscent of the things we have just discarded—so Vogue has planned some original ones especially for you.

VOL. 50. NO. 12

WHOLE NO. 1085

Cover Design by Georges Le Pape

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## C O N T E N T S for D E C E M B E R 15, 1917



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Davis and Sanford

#### THE MARQUISE DE POLIGNAC

*The Marquis and Marquise de Polignac have taken a house in Washington, where they will reside during the winter. The Marquise de Polignac, who was the widow of the late James B. Eustis, was married in New York on October 24th; she is the daughter of Mrs. William Floyd Crosby of Denver. The Marquis de Polignac, who belongs to one of the oldest families in France, is associated with M. André Tardieu, the High Commissioner of France, in representing the French government in America. M. Tardieu was best man at the wedding.*



If she is warmly wrapped about her neck with the very new high collar on her chenille-embroidered black duvetyn sweater—what cares she how sleeveless that sweater be? From the Vanity Fair Shop



## MAKING AN ALLY OF SPORT CLOTHES

Baa, Baa, Black Sheep, Have You Any Wool?

Yes Sir, Yes Sir, Three Bags Full.

Two for the Soldier and Sailor Boy's Kit,

and One for the Woman Who's Doing Her Bit



SINCE August, 1914, we have had to revolutionize our ideas on so many different subjects that it sometimes seems as if our entire mental equipment had had to undergo a change. And the notion that sports should cease when war begins is one of those preconceived ideas which has been completely upset. For all the high and mighty military leaders in the allied countries tell us that sports are to be encouraged, rather than discouraged, so far as it is possible. During the war, we have discovered that sport is the very best means of keeping a man fit, or of resting and restoring him after long service in the trenches. Sport is a recreation, and when we consider the real meaning of this word we understand why the Duke of Wellington said that the wars of England have been won upon the playing-fields of Eton.

### CLOTHES AND EFFICIENCY

Our officers have learned that a soldier's efficiency depends to a great extent on the comfort and suitability of his equipment, and, on the same principle, we have come to feel that our sports clothes are of greater importance than ever before. In looking over the newest suggestions for sports wear, we find that one idea predominates. Efficiency—that abused quality—is the helpful aim of all of them. Perhaps the designers have taken a leaf from the book of Tommy Atkins, who uses his shrapnel-proof helmet for a wash-basin, a teapot, and any other hygienic or culinary service which his fertile mind suggests. At any rate, almost every costume which is offered us, this winter, has been made to serve at least two purposes. For instance, a sweater that may be worn either as a blouse at home or as a sweater for indoor skating is one of the newest war-time suggestions. These sweaters are made up in duvetyn, velvet, or wool jersey, and are trimmed with worsted, chenille, or silk, in combinations that are very striking.

In the sketch at the top of the page, an indoor blouse-sweater of black duvetyn is elaborately embroidered with white chenille. This sleeveless sweater with its high collar buttoning closely at the neck is very new. The belt and collar are both of the black duvetyn and are trimmed with finely stitched bands of chenille. In the sketch at the top, on page 28, gray wool jersey is trimmed with stitching and has a



According to this athletic young person, ears and chin and even fingers should be modestly concealed with the knitted wool hood-collar and the novel cuffs of one's Scotch tweed suit

For such a high calling as aviation one should be particular about one's costume. This, of leather, is well fortified with blanket wool against the icy air; two models from Wanamaker





TWO MODELS FROM  
VANITY FAIR SHOP

*It is of gray jersey and looks just a little like the sweaters that everyone—except the Germans—is knitting for our sailors, but it has all sorts of additions in white wool*



*When a woman releases a man for the front by taking his place on the golf links, she is privileged to adopt some of his prerogatives of costume in her Scotch tweed suit*

TWO MODELS FROM  
WANAMAKER



*When she skates indoors she may be as gay and decorative as she chooses. This costume of twilight blue duvetyn and black velvet proves it*



*When she fastens the buckles on the skirt of her French flannel costume, it is held demurely in place; but when she unbuckles them she may skate how and where she will*





*This costume of brick red wool and navy blue gabardine can do as many different and interesting things as Mrs. Vernon Castle. It appears opposite in a different rôle; models from Wanamaker*

collar and belt of white wool, heavily knitted. The suit shown at the left, on page 27, is of dark gray Scotch tweed, with a deep hood-collar and turn-back knit cuffs of wool. It is fashioned after the useful English walking-suit, which may be used for golf, skating, and for town and country wear. Tweeds and chevots, by the way, are very smart this season and are shown in many excellent mixtures and colours.

Top-coats and motor coats, as well as suits, are shown in the tweeds; they are untrimmed save for stitching and buttons in polished wood or leather.

#### FOR THE DASHING AVIATRICE

Now that women are actually driving ambulances and becoming expert at shooting, there are specially designed costumes for each of these undertakings. In fact, there is almost nothing that woman does, these days, that does not call for its own costume. Even in the field of aviation there are women with almost as much skill as the men, and for them a special costume is a necessity. The sketch at the right, on page 27, illustrates how the aviation lady may look when ready for her journey. A short coat and wide breeches of leather in natural colour are lined throughout with blanket wool. As the costume is made for high altitudes, each seam is doubled in order to exclude the icy air. The coat is double-breasted and fastens at one side, and it is tightly belted about the waist. With a suit of this kind, heavy, high, laced boots and an aviation cap are worn.

A very smart costume, of a Scottish mixture in an olive green and tobacco brown, is pictured at the left, on page 28. It is of tweed and embodies a new idea in golf suits for women. It may be worn without the outside skirt, if one

advocates knickers for women golfers, and it is almost like a man's golf suit. The coat is very trim, with cut-away sides, large patch pockets, and a narrow belt which buckles at the front. For the more conservative woman there is a skirt, made on circular lines, with buttons and buttonholes in the centre front. Golf stockings knitted in heavy wool are worn with the knicker-bockers.

An indoor skating-costume, sketched at the right, on page 28, is made of fine French flannel. The skirt is of peacock blue French flannel, in wide box pleats. Around the bottom, where each box pleat begins and ends, there are buckles of steel and tabs of the flannel which may be buckled, for walking, and unbuckled, for skating. The overblouse is of white French flannel and is trimmed with narrow bands of the blue. It slips on over the head, and the wide crushed belt buttons with large pearl buttons.

This season it is an unwritten law with the designers that the indoor skating-costumes shall be a bit more decorative and less conservative than those worn in the open, and duvetyn, in light shades, is frequently used for them. In the sketch at the bottom, on page 28, twilight blue duvetyn is combined with black velvet. The style is typical of the smart skating-suit. The bottom of the coat, as well as the bottom of the skirt, falls in circular folds; the coat fastens on



*The vest and knife-pleated skirt are of velours, but they out-Scotch the tweeds shown on page 27. With them is a sack coat of brown velours*



*Sometimes this costume is worn indoors, and sometimes it is for general outdoor wear, but here it prefers to be a skating-outfit with its large square collar transformed into a hood*

one side with covered buttons and is trimmed with black seal fur, and the black velvet skirt is faced with a deep hem of duvetyn, which shows in skating.

The shops are showing a very new type of sweater in the form of a three-quarters length coat made of heavy wool, knitted double in a coarse stitch. The one sketched at the right and left on this page is part of a three-piece costume. The sweater is in a deep shade of brick red and is trimmed with cuffs and a band of navy blue gabardine at the bottom. There is a clever collar, which may lie flat, as a large square sailor collar, or may be pulled up over the head and buttoned across the top. This sweater-coat is shown in a number of different lengths and is almost as warm as fur. It is worn over a straight skirt of blue gabardine, and a sleeveless overcoat of the gabardine is worn over the sweater. There are soft pleats at either side of the back and front of the coat, and a knitted sash is worn at the waist, in Alpine fashion. A costume as complete and useful as this one is most satisfactory, even in the coldest weather. It affords, all in one, a gown for the house, a costume for skating, and a costume for general wear, and could not be termed a luxury—even in war times.

#### OF PLAID VELOURS AND VELVET

Very unusual is the suit of plaid velours and velvet pictured at the bottom on this page. This suit is for general country wear and is in various shades of brown. The vest, patterned after those worn by men, is of velours, in a plaid of brown, black, and shades of tan, as is the knife-pleated skirt. Over these is worn a sack coat of brown velvet, lined with satin. It is an interesting change from the serviceable tweed, and is most becoming to the tall slim woman.



# ON THE THEORY *of* HARMONY *by* CONTRAST

THERE is no more subtle point in the whole burning question of clothes than the adaptation of modes to ages; and the problem presents itself forcibly in the gowning of the débutante and her mother. Lovely apart, they should be still more lovely together, each as the complement of the other; and this can be achieved by careful choosing of their clothes. The accompanying photographs serve as an illustration of this principle, and as models for three of the important costumes of a woman's day. Wherewithal they shall both be clothed for the morning's shopping, for the intimate tea hour at home, and for the evening, is definitely settled by Miss Kitty Gordon (the Honourable Mrs. Henry Beresford) and her daughter, Miss Vera Beresford; and settled in a conclusive manner.

For the street, the mother might wear a suit of tan gabardine, of the true khaki colour, and of the material that is used in British officers' uniforms. It is cut for both efficiency and smartness, and is trimly belted with a leather belt. The accessories of the suit are a black velvet hat, with a tam o'shanter crown, accented with a big pearl pin, and gloves and a silver fox scarf complete the costume.

(Right) The gowns of the débutante's mother are in a slower, more dignified movement than those of her daughter, whose frocks symbolize youthfulness

That Mother and Daughter May Make a Perfect Picture, Beautifully Gowned, Is Proven by Kitty Gordon and Her Daughter



The young girl's suit is a combination of two materials, cinnamon brown duvetyn and brown velvet. The skirt is short and the coat is loose and belted with a tasseled velvet band instead of a leather belt. No furs are worn, but there is a collar of Hudson seal. A very youthful hat of brown velvet trimmed with a cinnamon tan ornament of clipped ostrich is pressed closely down upon her head, and her hair is allowed to fluff out under the brim. Both of these suits are illustrated at the lower right on page 31.

## FOR HOURS OF EASE

The clothes worn by the mother and daughter in the intimacy of their boudoir are very different from their street clothes. They are things of soft textiles and charming colours. The mother in the photograph at the bottom of this page wears a lovely negligée of old-blue chiffon, combined with chiffon brocaded in velvet of the same shade. Around the neck there is a narrow band of mole, and the upper part of the tea-gown is elaborately embroidered in crystal beads and paillettes, and long slim crystal tassels finish the sleeves. The skirt of the

(Continued on page 82)

(Below) It is in the exquisite fabrics and colours of the intimate garments of the boudoir that one's personality may be most distinctively expressed







(Left) It was, of course, a Frenchman who said that no woman could be really beautiful in a small hat; and, somehow, a large black hat, with a sweep of ostrich, seems most in character with a dignified woman of the world. This hat is of antique black satin, trimmed with unclipped black ostrich, and with it is worn a Russian sable cape

GOWNS OF VERA BERES-FORD FROM DOWNING

(Right) Since a knitting bag has become an integral part of every progressive young person's costume, the designer has incorporated one in a set and made a hat to go with it. Black velvet forms both hat and bag, and both are trimmed with applied silk flowers in dull orchid, green, and yellow, and the brim is faced with silk of the palest orchid



PROFESSOR

All which-is-mother-and-which-is-daughter beauty advertisements to the contrary, the gowns of mother and daughter are successful only when they express, by their fabric and by their line, the dignity and experience of the older woman and the quick eager grace characteristic of the young girl

When a young person has reached the debutante age, she thinks that practically the only sane way to start the day is by a shopping tour. You see, there are so many new and altogether head-turning things to get,—and then there is a new tailored costume to be worn, and that adds a lot to the morning





After this veil is once arranged, it cannot go astray—it is one of the few good things in life that is entirely permanent. First, the veil—it's brown and lightly scrolled—is shirred to the sand coloured velvet hat, and then it is run around its lower edge with blue and silver ribbon, which goes around the neck and ties, ever so quaintly, in back. It is remarkable,—what the delicate shadows and soft folds of a veil like this do for one's general personality



These are perfectly good reasons why a woman's day is incomplete without a bag and umbrella. The first bag, which will hold one's knitting, is of duvetyn and jet beads; the second is of black satin with ovals of flowers in appliqué. The black umbrella has ivory mountings and a band of black and white checked satin; these and the veil at the upper left are from Jane Blaney

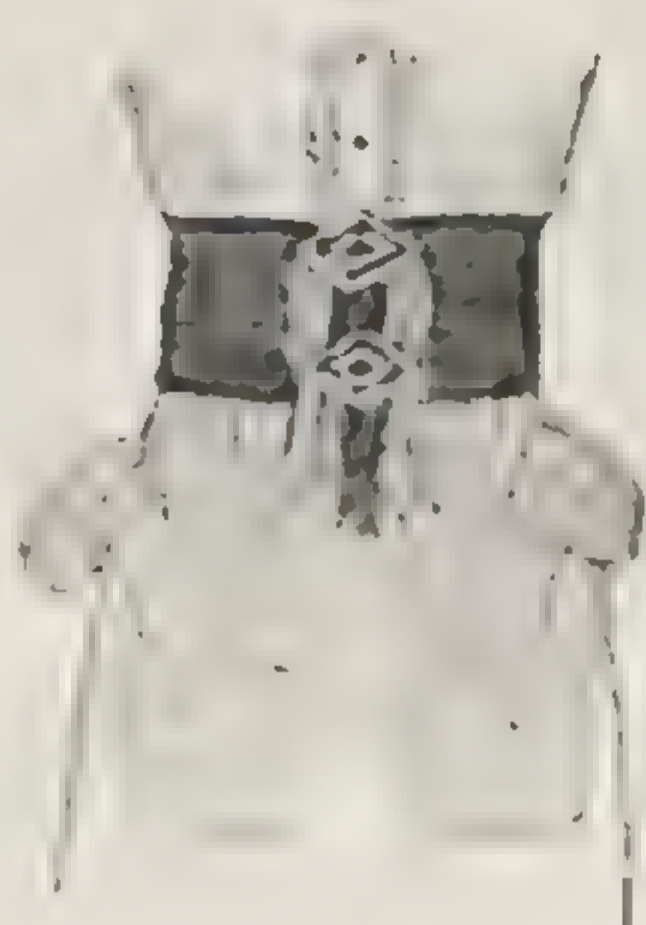
Dashing about the county in one's motor and covering miles and miles of golf course require the constant aid and reinforcement of exactly the right kinds of clothes; and hats must be particularly clever to lead that kind of life. Patent leather, faced with duvetyn to match one's costume, is decidedly smart and very cheerful about getting rained on or much motored against. Lanvin puts on this hat a tobacco brown dotted veil; imported by Thurn



White wool trims the collar and makes the belt and buttons of this gray jersey blouse; this and belt and blouse below from Jaqueline



Even when you insist upon going skating out-of-doors and in a high wind, the snug moleskin turban of this set stays firmly over your ears and the flat stole, also of mole, and decorated with a wreath of silk flowers to match those on your hat, stays buttoned about your throat; this set and that opposite are designed by Rose Descat and are from Kurzman



(Right) Quaintly ruffled by Chéruit, is a blouse of white organdy, run with ribbon, in black and navy blue

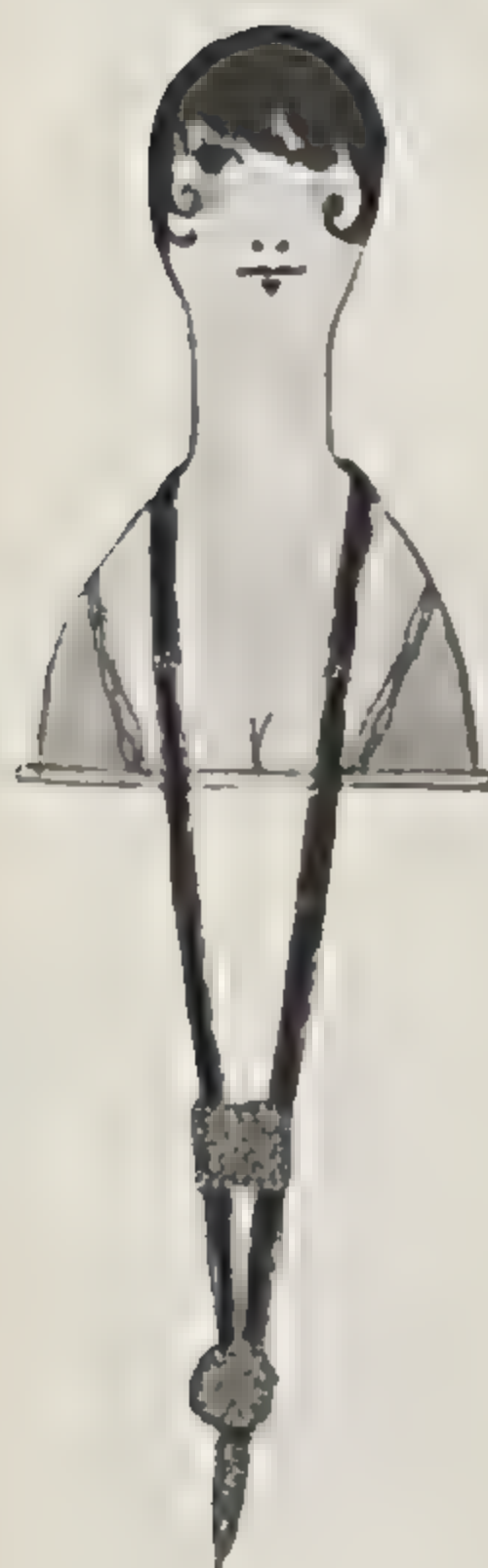
(Left) A belt of many colours is of silken flosses, and fastens with a fringed silk ornament



And then, when you skate in one of the smart rinks, there is this little set of black velvet, lined with silk and trimmed with ermine tails. White ermine goes all around the brim of the toque in a band, and there is a smart little handful of tails left to bob around as they please in front. The stole is short and perfectly flat and has a smart fringe of ermine tails.



# THE PART WHICH *is* GREATER THAN *the* WHOLE



The perfect accent may be a chain of black moire and crystal beads; from Kurzman

A GREAT many women, even among those who devote much care and thought to the wardrobe, make the mistake of regarding accessories as a sort of unavoidable anticlimax to an otherwise satisfactory costume. The same persons who can choose a gown or tailored suit with unfailing good taste will often, strangely enough, wear with it accessories that were never in this world meant to be congenial with that particular costume. And it is true that a gown can be no more successful than its very smallest accessory. That's why so many costumes just miss being entirely and satisfyingly smart.

There are so many things to be considered in choosing the small things that go to make a costume complete, and nowhere does the rule of the eternal fitness of things hold so hard and fast. Women who would be horrified at the thought of wearing a lace collar with a riding-habit, make just as serious a faux pas in the accessories they wear with their tailored street costumes.

In the morning, with a tailored suit, the conservatively dressed smart person usually wears a simple blouse of satin, crêpe de Chine, or delicately embroidered batiste. To go with this costume, she chooses a veil that is very simple,—perhaps one with a delicately scrolled open mesh in light brown, taupe, or a smart navy blue. The bag, too, is carefully kept in the same key, and this season it should be of some dark shade of soft fine leather.

## TO MAKE OR MAR A COSTUME

The umbrellas carried with a tailored costume still retain the English lines which have been so much in favour in recent seasons. They are short and thick, and the sticks are always of wood. Dark silks are used in these umbrellas, but it is permissible to vary their soberness by bands of checked or striped silk around the top. These umbrellas are often tipped with French ivory on.

The afternoon costume, however, is a very different matter from the tailored suit of morning hours, and the great variety of accessories which are permissible for afternoon wear makes it an even more difficult task to select those which are exactly right for any given costume. Shoes are of great importance, and perhaps the best choice is the shoe with patent leather vamp and gray or beige gaiter-top. The leather bag of the morning is replaced by a bag of black satin or black moire silk, with simple silver or gold mountings. To accompany more elaborate afternoon costumes, there are vanity cases of enamel in rich dull colours, and with such a case is carried a fine green gold mesh bag.



A very new and very smart accessory for evening costumes is the fan of clipped peacock feathers, mounted on amber sticks

Not by the Costliness of Her Garments Is the Smart Woman Known, but by the Impeccable Taste

With Which She Selects the Many Small Accessories

Which Make Mere Garments into a Perfect Costume



When she considers an evening costume in these days, a woman has often to consider one accessory which used to form no part of evening costume,—a hat. This model of black satin owes much of its beauty to the great sweep of black clipped ostrich plumes which rises at the back. With this hat, a scarf of soft, long-haired, black fur is the perfecting touch; hat and fan at left from Thurn





*It is altogether fitting that Billie Burke should be gazing skyward. Not only has she long had a place among the stars, but she lately also became an angel—a delightfully human angel who rescued her aristocratic family by marrying a gentleman endowed with a modest fortune of two hundred million dollars. The rôle of martyr, however, was denied her, for she carelessly fell in love with her husband.*



Victor Gertz



*For afternoon hours, when Billie Burke is her own private self, is this frock of pale pink taffeta, gracefully draped into a bustle in the back and an apron in the front. The lace collar fastens at the point of the V-neck with a bow of purple velvet ribbon, the ends of which pass under the girdle and hang in long loops. The Dolly Farden hat of pale yellow straw has a horse-shoe wreath of small pink flowers, a cream lace facing, and long streamers of purple velvet ribbon. The mandarin bag is of blue black and purple brocade and gold braid.*

*Another bit of the rosy side of life is this charmeuse evening gown; old lace and a bead ornament finish it. We have it on good authority (Burke) that the underskirt is of gold and silver lace.*

IN HER HOURS OFF THE  
STAGE, BILLIE BURKE IS SEEN  
IN COSTUMES SUCH AS THESE





In the brief days of its life upon the New York stage, "The Rescuing Angel," the one failure among Clare Kummer's many successes, was the medium of presentation of many exceptionally lovely costumes, created by Lucile and worn by the captivating Billie Burke, who did all that personality and clever acting could do to turn defeat into victory. This tea-gown is of creamy lace, silk flowers, and pink and silver tissue

(Left) When, before the wedding is an hour old, Angela's jilted fiancé succeeds in effecting a quarrel, the bride flings this daytime coat over her evening gown and flees for home and mother. The coat is of periwinkle blue ratine, lined with a pink mauve satin. The fulness is held by a three-inch belt of periwinkle blue ratine, and below the hips a broad band forms pockets. Collar and cuffs are of narrow strips of kolinsky, twisted

(Right) The wilful little heroine was a feast for the eyes of the audience when she appeared resplendent in an evening gown of a blue green taffeta, which falls in a tunic over an underskirt of silver lace with appliqué of flowers of delicate colours. The bodice is of silver lace over flesh tulle, and a girdle of blue and silver brocade ties at the side; furniture from Hampton Shops

THUS BILLIE BURKE AND LU-

CILE TRIUMPHED ERE "THE

RESCUING ANGEL" FAILED





# NEW YORK DINES OUT *and* DEFIES *the* PINCH of WAR



Mrs. Philip Lydig wore an old-gold wrap at the opening of "Miss 1917"

turned to the entertainment of his guests.

## AT THE SMART RESTAURANTS

In the scarcity of sugar, New York has really felt the pinch of war. Almost all the hotels have curtailed their supply of this commodity, and some of the well-known clubs are serving brown sugar instead of white. White bread, too, is to a certain extent tabooed; on several days of the week, dark "war bread" takes its place. Despite all this, however, the smart restaurants are as well patronized as ever. In fact, at luncheon and dinner at the Ritz, one sees a larger and more interesting crowd than in the past. No doubt the lack of private entertain-

The Smart Woman Lunches and Dines at Her Favourite Restaurant, Undaunted by Short Rations of Sugar and of Wheat



Miss Cornelia Delite Woolley, in a misty veil of tulle, was the bride of Mr. John Huyler Acheson

ments partially accounts for this, and the presence of members of the military of the allied countries certainly does not detract from the interest of these public dining-places. The most noticeable change is in the costumes of the women; there is an absence of formality which has now reached such a point that street

clothes are even seen at night. It is, perhaps, regrettable that patriotism should take this form, for the soldier, relieved from his duties, is seeking entertainment and forgetfulness of the stern realities of war. And it is undoubtedly true that evening costumes add greatly to the gaiety and colour of any scene.

## THE BILTMORE

In the evening one sees many of the most important military men who chance to be in town at the Biltmore. This hotel has become one of the gayest places about New York, and some very smart frocks are to be seen there, such as the one which was worn on a recent evening by Mrs. J. Gordon Douglas and which is sketched at the lower right on this page. It was of black chiffon, trimmed with strips of Chinese embroidery in dull colours, and at the back a floating panel of the chiffon, ornamented by long lengths of embroidery, accentuated the slenderness of the figure.

As the season progresses many interesting evening wraps make their appearance. By far the majority are of velvet, but, by this same token, the wraps of some other material frequently stand out as the smartest. Unusually distinctive was the long cape of terra cotta duvetyn, sketched at the lower left on this page, which was worn by Mrs. Alexander Dallas Bache Pratt at the Metropolitan Opera House, on the evening when the Red Cross Pageant, originally given at Huntington, Long Island, was repeated in New York. The cape was perfectly plain and fell in long lines from a yoke of velours, embroidered, and edged with martin about the top. The bandeau of diamonds and onyx, which



Mrs. James Lowell Putnam wraps a short fur stole close about the throat



Mrs. Alexander Dallas Bache Pratt, in a smart evening wrap, attended the repetition of the Red Cross Pageant, at the Metropolitan Opera House



Black and white is the checked sweater and black and white to match is the knitted band on the skirt of this costume worn at the Tuxedo Club



Mrs. J. Gordon Douglas is one of the many smart women who, with military men, have made up the fashionable throng at the Hotel Biltmore





*A blue serge frock, worn by Mrs. William K. Vanderbilt, junior, is striped across its entire length with narrow bands of tan braid*

Mrs. Pratt so frequently wears at night, was replaced on this occasion with one of garnets, worn with loop earrings of the same deep-toned stones. Mrs. William Wood attended the Pageant, wearing the gray cape, collared with squirrel, which is sketched at the right, in the lower middle, on this page. An evening coat of old-gold velvet was worn by Mrs. Philip Lydig on the night that "Miss 1917" had its première at the Century Theatre; it is sketched at the upper left on page 36. This wrap was ornamented about the neck with a band of Australian opossum, which, like squirrel, has risen from the ranks to a place of importance among the smart furs.

#### THE PREMIÈRE AT THE CENTURY THEATRE

The opening of the Century Theatre drew, as it usually does, an enormous crowd which included many people of social importance and all the theatrical world which was not booked for that evening. Bessie McCoy Davis, gowned by Lucile, was one of the leading figures in the review, and she received a continuous ovation throughout the evening. The warmth of this reception was perhaps augmented by the remembrance, on the part of

the audience, of the rather tragic death of her husband, Richard Harding Davis, the writer. The most important wedding of the past fortnight was the marriage of Mrs. James B. Eustis to the Marquis de Polignac. It was held in the Lady Chapel of Saint Patrick's Cathedral, and, despite the drenching rain, the chapel was crowded. Among the guests were a number of distinguished foreigners. M. André Tar-

dieu, head of the French High Commission, was the best man, and the witnesses for the bride were M. Maurice Casenave, member of the Financial Committee of the mission, and Lieutenant the Marquis de Créqui Montfort de Courtivron, of the French Military Mission. The bride wore the costume of dark blue velvet which she wears in the photograph which forms the frontispiece of this issue, and with it she wore a large black picture hat.

Among the brides of the last few weeks was Miss Elsie Saltus, who was married to Mr. J. Theus Munds in the chantry of Saint Thomas's Church. Miss Saltus was a charming bride, and her bridesmaids were very picturesque in gowns of blue and pink chiffon with puffs of ostrich feather at each hip, and large gray hats trimmed with shaded ostrich plumes. Their bouquets, which combined a number of different flowers, including the humble snapdragon, were most unusual. Miss Cornelia Delite Woolley was married on the same day to Mr. John Huyler Acheson, in the chapel of Saint George's Church, Stuyvesant Square. Her veil of tulle was arranged after the becoming and picturesque fashion shown in the sketch in the middle on page 36, and her bouquet of maiden-hair fern, lilies-of-the-valley, and orange blossoms was a thing of beauty.

At many smart weddings, one notes the predominance of the long fur stoles, such as that worn by Mrs. George Marshall Allen at the wedding of Miss Saltus (sketched at the lower left, in the middle, on this page). These stoles are quite different from those of previous seasons in that the little tails of the animal are not snipped off, but are allowed to dangle wherever they chance to be. A stole of this character, of brown fur with dangling tails, is being worn by Mrs. Sherwood Aldrich and is sketched at the upper right, on this page, and wound about in a smart and original fashion. Mrs. James

which accentuated her lovely Italian colouring. On the same day Mrs. William K. Vanderbilt, junior, wore a frock of distinctly military inspiration, which is sketched at the upper left on this page. It was of blue serge with narrow bands of tan braid, applied bayadere fashion across its entire length.

The interest which nearly every one is taking in the practical side of gardening was evinced at the recent exhibition of the Tuxedo Horticultural Society, where the onlookers showed far more enthusiasm for the strictly utilitarian displays than for the purely decorative flowers. The exhibition was held in the ballroom of the Tuxedo Club and the proceeds were given to the Red Cross. Among the most earnest workers for the success of this event was Miss Lucile Baldwin, who is sketched at the lower left on this page, in a gray blue sweater and a close hat of red velvet with a rim of gray blue, matching the sweater. A red sash gave a brilliant note of colour to the costume.

#### A NEW NOTE IN SPORTS CLOTHES

Another smart woman, who had tea at the club that afternoon, is sketched in the lower middle on page 36. Her sweater was knitted in fairly large blocks of white and black, and about the bottom of her white flannel skirt was a knitted band, also of black and white. The use of a band of knitted stuff on the skirt, to match the sweater with which it is worn, is an absolutely new note in sports apparel this winter.



*Mrs. Sherwood Aldrich winds one of the new long fur stoles about her person, in a very graceful and distinctly original manner*



*Mrs. George Marshall Allen, at the wedding of Miss Saltus, wore one of the very smart long fur stoles*

*Mrs. William Wood, in a squirrel-collared cape, attended the repetition of the Red Cross Pageant*

Lowell Putnam wraps her stole, of shorter length, up close about her throat after the fashion shown in the illustration at the upper right on page 36.

Among the smartest women lunching at the Ritz recently were Mrs. James Byrne and her daughter, Miss Sheila Byrne, sketched at the lower right on this page. Mrs. Byrne's cape of black satin was collared and banded about the bottom with dark fur and, after a fashion which is new to capes, fastened at the bottom instead of the top. One sees, by the way, a great number of capes of a more or less formal and elegant appearance, which in no way suggests the cape for sports wear. Miss Byrne wore a dark suit and a hat of black velvet which turned up off her face—a sombre costume, but one



*Miss Lucile Baldwin was an enthusiastic worker at the recent exhibition of the Tuxedo Horticultural Society, given for the benefit of the Red Cross*



*Mrs. James Byrne and her daughter, Miss Sheila Byrne, were among the many smartly dressed women who were seen lunching a few days ago at the Ritz*



# UNCENSORED NEWS FROM THE FASHION FRONT

Paris Prefers Perfect Line to Rich Material and  
Wears Furs of Questionable Pedigree With the  
Same Air That It Wore Sables in Happier Days



*A pelerine which crosses like a fichu and ties like a sash has a fur collar which rolls up to meet a chic little toque*



JEANNE DUC



*Chinese in its cut and scheme of embroidery is this costume of marron velveteen, trimmed generously with gray fox*

THREE MODELS  
FROM WORTH

*A cape with such luxurious bands of fur as these dares the cold theatres of a coal-less Paris—or New York—to do their worst*

AFTER one has seen the newest street things offered by the couturiers, one might say, remembering one's Kipling:

*"There are nine and sixty ways  
Of trimming suits these days,  
And every single furry one is right."*

Frocks, coats, wraps,—all of them are colared to the ears with peltry; and if a coat and skirt manage to emerge from the designer without this wintry embellishment, the ultimate consumer demands a vest of fur before she will venture to appear in the costume. And there is excellent reason for all this; coal is sixty dollars a ton in Paris.

## FURS HAVE GONE FURTHER

Sometimes the pelts employed in these fashions are easily recognized; but it is best not to inquire too closely into the origin of some of the strange skins which have been cut into strips or folded into collars to trim many of the smartest frocks. They bear such concealing names as "Jacquerette" or "Péruvienne;" and, while many women of curious disposition would like to know why, if they restrain their curiosity they may have more pleasure in wearing their furs. Some very obviously belong to animals which we usually think of as alive and in cages, rather than as trimming for the attire of fair



*Combined in this coat-dress are three distinctive features of the mode—embroidery, fur, and a sash*

ladies. I saw tiger skin, the other day, used quite frankly as an ornament on the edge of a skirt, on a cap, and in the lining of a coat.

"How to look smart with the simplest means," is the question which is agitating the feminine mind in Paris. At the beginning of the war, women frankly wore their serge frocks, with woollen wraps over them, to the theatre and when they dined informally in public. But there has been a reaction, and a tremendous effort to dress appropriately, and yet with the greatest simplicity, is being made. The big houses are cooperating with their clients in this; it is really a new departure for both of them. Extraordinary ingenuity is displayed in the choice of new and charming details, while the result remains discreetly restrained.

## THE PARISIENNE SUBDUES HER DRESS

Never to attract attention to her clothes by the too lavish use of rich stuffs or too costly furs; never to obtrude her continued good fortune in her costume, at the expense of those whose expenditure is reduced to the minimum, is the aim of the present woman of fashion; and one must confess that this preoccupation is a novelty for her. But, after all, the phrase, "the eternal fitness of things," originated in France. The dressmakers are making very simple things, accordingly, and then ornamenting them with embroidery, so that the women who do this



work, and who are threatened with enforced idleness, shall be kept in employment.

"Only throw fur enough and some of it is sure to stick," must have been the motto of the designers; but if one follows this one grand maxim of the *haute couture*, one may do pretty much as one pleases otherwise. The oriental idea, for example, is a veritable Banquo's ghost; it won't stay down. Worth is not just the person to whom one looks for Chinese or Persian influences, but, nevertheless, there is the sketch at the upper right, on page 38. Undoubtedly this is frankly an Eastern adaptation. It is of velveteen, marron in colour and, of course, there is fur too; in this case it is gray fox. The other Worth models are quite occidental,—still another proof that there is no royal road to fashion at the present moment.

Dœuillet, also, has been flirting with the Orient. The frock in black crêpe de Chine, at the lower right on this page, begins its gold embroidered *empiècement* as a belt and then changes its mind and makes it a vest between short jacket-fronts. The skirt, which has the air of trousers, recalls the dress of a Persian water-boy. The three costumes from this house,



*Two pheasant's feathers with entirely different ideas of direction achieve a charming ensemble*

THREE MODELS FROM VALENTINE ABOUT



*Coloured silk embroidery and a turned-up brim give a gay and child-like air to this otherwise rather serious little black velvet cap*



*If a hat is severe in style, there is all the more reason to look out a "come hither" from under its brim*

by the way, are three of the current successes of the season. The coat-dress at the bottom on this page, and in the middle, is of black crêpe de Chine and has a new sort of fur collar, buttoned at the side and falling in a sailor effect in the back, to warm chilly shoulders. It is of castor, which looks like beaver and is one of the most favoured pelts of the year. The third frock, at the lower left on this page, is a little more elaborate; the lines are very soft and vague; there are a double skirt and gold embroideries. The neckline, with its buttons and buttonholes, designed never to meet each other, is worthy of particular notice.

From Jenny there are two toilettes of real character. The first, at the bottom of page 40, and in the middle, suggests the robe of an abbé, perhaps not entirely removed from the contemplation of the things of this world. It is of the ubiquitous blue serge and has ecclesiastical rows of black Irish crochet buttons, a prim jabot of filet lace, like a clerk's bands, and a sash of blue silk. The other, at the lower right, on the same page, is moyen-age in character and has been christened with the odd name of "Loughi." It is of black silk, with



THREE MODELS FROM DŒUILLET

*Gold embroideries and buttons and buttonholes which will never do anything so practical as to meet, give this dress both charm and distinction*



*The one untried thing that remained for any one to do with a collar was to button it on the side and let a square end hang down in the back*



*She who goes in for oriental effects, must, like the ladies of the harem, know exactly how to wear 'em, even when they are of sober black crêpe de Chine*





Albin

*A hat of duvetyn shows the tendency, which most hats have this year, to be soft and flexible, even to the point of allowing itself to be folded over in the brim*

TWO MODELS  
FROM LÉON

*Footwear like this must mean an entente cordiale between a pump, an ankle tie, and a slipper*



*No one but a Frenchwoman would embroider a close satin bonnet in chenille flowers, fasten it with a chin-strap—and, with serene unconcern, wear it*



PREMET

*The cut of this fur collar justifies itself, even in these days when furs swathe the throat, by being most undeniably becoming*



*The jabot, sash, and general air of this blue serge dress remind one of the picturesque uniforms of the Catholic colleges*

TWO MODELS  
FROM JENNY

*Three Pierrot pompons give a carnival air to a costume which borrows its collar from some friar's habit of bygone days*



TWO MODELS  
FROM CHÉRUIT

*The black tulle of this evening frock is all a-glisten with crystal beads that tinkle whenever the little Parisienne moves*



*When a Frenchwoman jams her hat down over her eyebrows, she says it's put on "à la bad temper"—but it doesn't look it*



*This wrap was destined to be sent to some neutral country, so Chéruit forgot about war-time economy and trimmed its brown and gold with kolinsky bands*

many women are now wearing their pearls inside their blouses; they do not care a bit whether they are seen or not. It is known that pearls "die" if they are not in constant contact with the skin, so the Parisienne is keeping her pearls beautiful against a happier time when she will again wear them with her décolleté gowns. Sometimes three or four rows of pearls are allowed to glisten under the fine linen or chiffon of the blouse, giving an effect which is discreet and charming at the same time. Of course, all this is confined to a small group, for the generality of women in Paris are not so much concerned with that sort of elegance, just now. But, all the same, one hears on every side that things are going better. The improvement is relative, certainly, but it is an indisputable fact, and one must rejoice with the merchants. It is not that the movement of economy shows any sign of abating; on the contrary, it is raging more fiercely than ever. In spite of this, there are hats to be seen that are simply covered with



LANVIN

*In Paris, they call a sleeve like this the "manche d'enfant," and then they go and put it on a black satin and jet gown*

paradise, although paradise is at the most prohibitive prices. The little hat worn with the Lanvin gown is proof of this. Even in furs, a slight change for the better is noted. If one does not wish to wear chinchilla and sable during the war, one may wear, nowadays, pelts that are not so very cheap, without being accused of extravagance. At least, one is giving work to the furriers, who have been making use even of dogs and cats while waiting for the return to luxuries.

## CONSIDERING NEUTRAL COUNTRIES

In designing for the fashionable woman of neutral countries, Chéruit is not restrained by notions of simplicity. We judge by the two models which she shows on this page. There is a marvellous audacity in the mantle shown in the middle of the page. It is striped in brown and gold and bordered with a wide band of kolinsky; and everybody knows that kolinsky is not cheap. There are slits at the sides for the arms,—an unusual touch, for it would be more normal to wear this like a cape; but the newer idea is certainly more convenient. The black tulle evening gown, at the upper left on this page, is from Chéruit and is all hung with crystal beads, which give a tinkle of fairy bells when the wearer moves. Even this gown, destined for a gayer place than Paris, has a neck-line of noticeable discreetness. Chéruit's models are more individual than ever this season.

a monk-like collar of mole, and it is girdled like a monk's robe with a silken sash touched with fur; and then there are Pierrot pompoms down the front, to show that even a religieuse may sometimes have thoughts of carnival.

On the same page, at the lower left, is a success from Premet, which goes far to prove necessity again the mother of invention, or better, perhaps, that elaboration is the thief of chic. It shows a long coat of black silk jersey (a fabric immensely in favour), with a band of otter across the front weighing it down, and a big soft collar hugging the throat in the back and leaving it exposed in the front, in a fashion to make a logician writhe. A frock of extreme simplicity is designed to go under this coat.

## THE NEW SLEEVE

As for the Lanvin gown at the upper right on this page, it indicates a return to tunics with floating skirts, and therefore it is interesting. There is originality in the line of jet that marks the plastron, which holds in place the gathers that give fulness to the gown. But the greatest novelty is in the sleeve,—*"manche d'enfant,"* they are calling it in Paris; it is very wide, very short, and leaves the arm absolutely bare, and,—do take notice—without even gloves. Here is a proof of the eclecticism of the mode; one frock may show a sleeve covering the hand, while another is almost sleeveless.

It is interesting, by the way, to note that



The Paquin frock at the lower right on this page reminds one of the jersey dresses of the eighties. Women used to put their eyes out (there was no Red Cross work or knitting for the Navy, then) sewing jet beads in rows and patterns on black silk jerseys; and that is a fashion which might possibly return, for jet figures largely in the present sartorial specifications. This frock is embroidered with it, with one pattern on the skirt, and another, quite different, on the elongated waist. Paquin is always original, as these three models prove. A real novelty, superb in embroidery, is the evening wrap shown at the bottom, and in the middle, of this page. The collar is of kolinsky, rolled about the neck and continuing round the waist, where it encircles a wide girdle which recalls a Japanese obi. One hardly knows whether the garment has drawn its inspiration from China or Japan, but oriental it is, beyond a doubt. The colour scheme is wonderful; on a gold ground, there are embroideries in blue, brown, and gold. The girdle is of robin's egg blue, and the wide sleeves are lined with brown velvet. The third Paquin



JEANNE DUC

*If you have a nose that turns up just enough (and the Parisienne has), you can wear ostrich tips like these*



*Paris is wearing soft hats, like this one of brocade and fur; and sometimes it wears a tippet to match, like this, too*

model is an afternoon frock of brown satin, trimmed with castor. This is shown at the lower left on this page. The skirt has long panels at the sides, banded with fur, and a fur belt that should cause the lady of ample proportions to take one look at this frock and then pass by quickly. The pleated collar of brown tulle is very interesting; it indicates that the mode has undergone a change of heart, and that the hard neck-line, which brings dark fabric directly into contact with the skin, may be softened by such amenities as tulle. There is a seventeenth century air about this collar; at any rate, it is so old that it is again new.

Probably at no other period in history has woman been so smart with such simple means as she is at present. She is getting effects which she had never achieved before with line and cut, by sheer force of elimination. She is wear-

ing her rabbit skins "with a difference" and with the supreme confidence in their appropriateness which sable and chinchilla alone were able to produce in other days. Of course, she could not do this without the inspiration of the great masters of clothes; but their hearts are set on the same ends as her own, so together they achieve wonders. We have an impression of his rising to meet the emergency when we visit the salons of such a couturier as Worth, who was synonymous, before the war, with all that was most sumptuous. His cut alone, dedicated to purity of line and scrupulous observance of tradition, gives astonishing results. One goes to an art exhibition to admire a piece of sculpture or an exquisite vase; in the same spirit one might contemplate Worth's use of brocades and silks,—as evidence of a subtle and delicate art of feminine attire. His is as good a school of taste as one could desire.

Simplicity modified by inexpensive, but effective, use of fur is the keynote of two models from Chanel, on page 43. Jersey cloth composes both of them; one, at the lower right on the



*That collar is exactly what it looks,—pleated tulle. The frock is brown satin, the collar is brown, and the fur bands (for slim persons only) are brown*



*The kolinsky collar of this wrap doesn't stop at being a collar; but goes on around the waist and meets in front again*



*It does look like something that happened in the eighties,—and it is made of blue serge and black jet—jet certainly happened in the eighties with frequency*

THREE MODELS  
FROM PAQUIN





BERTHE HERMANCÉ

(Left) An instance of the elusive yet pervading Chinese influence is this frock of brown silk and otter embroidered in black and silver in designs clearly reminiscent of those on mandarin coats. A double girdle affords opportunity for four otter pompons to weight the ends



BERTHE HERMANCÉ

(Right) Not so long as the thermometer continues to drop and coal to soar will the Parisienne consider a costume without its complement of fur. Taupe is the fur selected for the generous vest, collar, and cuffs of a costume in purple tricot embroidered in purple silk and steel thread



(Left) Now that Paris again takes tea—though without cakes—the Ritz is again a scene of animation, and at the Ritz appeared this well-furred costume of old-red wool elaborately embroidered in black

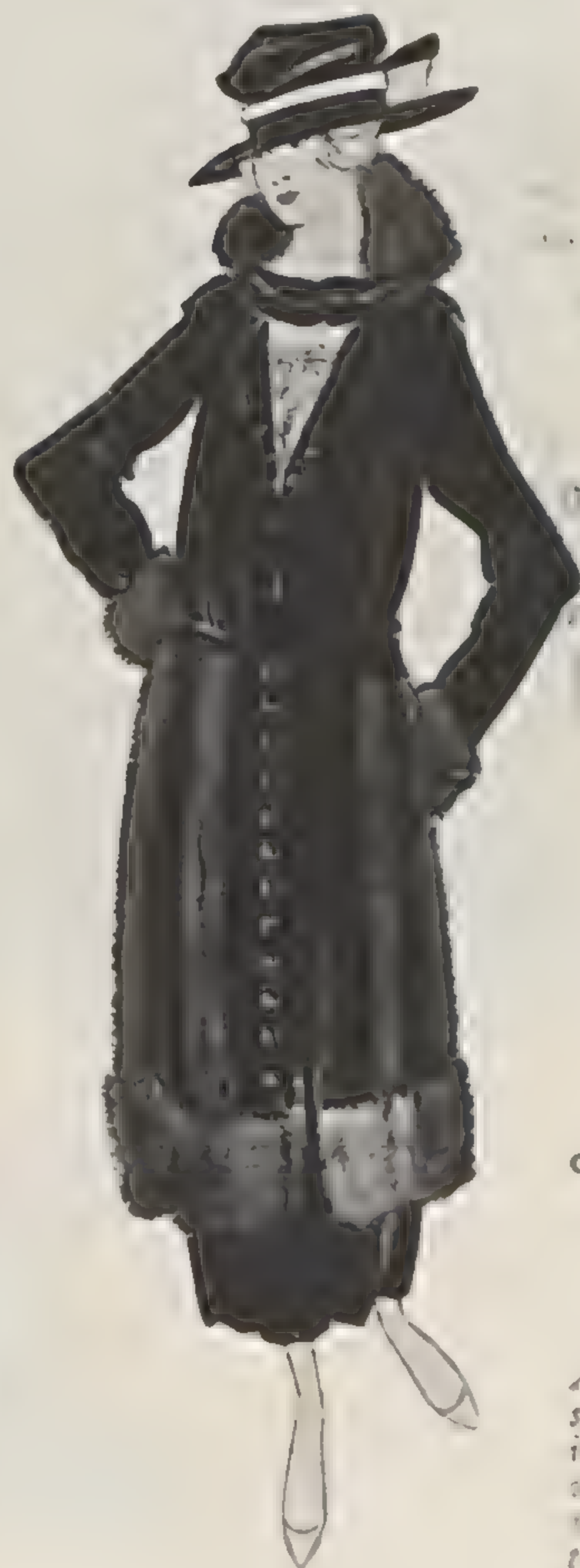


CHANEL

Fur must, of course, be in key with the fabric. Thus a suit of apricot jersey takes to itself touches of gray squirrel here and there

page, is in marron, rather serious in aspect, with long lines, made longer by stripings of squirrel, which stop suddenly at the waist. The other, at the lower left, is more youthful; it is apricot-coloured, and its squirrel trimmings are a little less lavish. Berthe Hermance shows two models at the top of the same page; one, at the right, is of purple silk tricot, with a vest of mole, which is an example of this new place for fur, discovered but recently in the search for novelty in such trimming. The frock in the middle is an anonymous creation, which I happened to see in the street one afternoon. I thought it amusing enough to reproduce, for it looks for all the world like an embroidered sack, with a geometric pattern in old-red wool, and a glimpse of a leather belt in the back, to hold the fulness in place. Many of the hats sketched here have been glimpsed during the tea hour, or on shopping excursions. They illustrate the type of head-gear which is being worn at the moment.

J. R. F.



CHANEL

Adroit use of gray squirrel makes a dashing affair of an otherwise plain costume of apricot jersey, buttoned from top to toe





Henry Havelock Pierce, New York and Boston

# MISS M. MILLICENT ROGERS

*One of the future debutantes is Miss M. Millicent Rogers, who is the daughter of Colonel Henry H. Rogers. She is photographed on the balcony of her father's beautiful Italian villa at Southampton. Colonel Rogers is now in military service, and Mrs. Rogers and her daughter will spend the winter near him, in Washington, where he is now stationed*



# THE RELATION OF CREEDS TO DEEDS

We Now Know That Our Belief in Free Speech  
Is a Popular Fallacy; We Have Learned That  
Heresy May Become Embodied in Blood and Iron

THE war has taught us a number of things; and they are nearly all in the nature of additions to our common sense. In this new extremity of ours, one would have looked rather for extremes and innovations. But it is not so. For the most part, our swift reversions to old and tried practices in order to meet the immediate demands of the time have been strangely and wholesomely conservative; we have restored traditional sanities and pruned away absurdities.

A YEAR ago, we regarded the thing called Free Speech as a sort of sacred axiom. That people might say what they pleased and print what they pleased unhindered, appeared to us a traditional and inalienable right; and we treated any attack upon this idea as a profane absurdity. Of course, it was our own attitude in the matter which was absurd. We concede no man the right to invade the rights of others: life is not for the murderer, nor liberty for the libertine; nor may a man pursue happiness into his neighbour's pocket. And so, in this matter of free speech, we have always set limits on the amount of freedom. We have always forbidden libel and indecency, and maintained a practical (though unofficial) censorship of the press and the theatre and the screen. But these, according to our curious habit, we upheld in practice while we denied them in theory. Theoretically, we thought all men had a right to their opinions; theoretically, we thought that so long as a man did no illegal thing, he might say what he pleased; and we thought that went without saying.

NOW this idea rests upon two popular impressions, neither of which is true. It depends first upon the notion that beliefs do not matter, that creeds do not result in deeds, so that we need hardly fear the effect of any mere thought, however foul or false. Certainly this is foolish enough. Science and religion and human experience unite in answering that as a man thinketh, so is he. And one would suppose a man at least as likely to do what he believes as to do what he denies. Secondly, it depends upon the notion that the truth is mighty and shall prevail; which we imagine to mean that if the multitude hear all sides alike, they can be counted upon to decide wisely. But we all know that they can be counted upon to do no such thing. We all know that people in general will

prefer out of a dozen arguments, not that one which bears the most weight of reason and evidence, but that one which they first easily understand. Let a lie be quite clear and simple, and spoken first, and the truth will have a long hard time prevailing.

SO our belief in the theory of Free Speech is a mistake. The true theory is all the other way. The true theory is that a falsehood is as infectious as the plague, and as hard to sterilize; the true theory is that an immoral precept is more practically dangerous than a conflagration. Theoretically, we ought to burn the heretic; but who shall decide for us what is orthodoxy? Theoretically, we ought to silence the liar; but who shall determine for us the truth? Democracy has found it safer to ignore in some measure the very practical dangers of falsehood than to delegate to any chosen few the terrible power of bidding men be still. That is our institution of Free Speech as it really is: not a right, but the practical limitation of a right; not a good thing, but oftentimes a lesser evil. To be tolerant of error is neither virtuous nor wise; but it may be the best we dare.

IT is worth while to point this out now, because our practice in the matter has been reformed perforce. We are not allowing people to say whatever they please at present; and we may as well recognize that this is not merely expedient in practice, but in theory, also, correct and sane. The book lies open before us wherein that lesson is written down. We thought belief was barren; we have seen a heresy spawn crimes and agonies innumerable. We thought that ideas did not matter; we have seen an intellectual fallacy embody itself in blood and iron. We thought that what men said could do no harm; we have seen false words kill men, and foolish words drown babies in the sea. And under the glare of these events, our minds turn back upon reality, and we remember forgotten simple things which the wise world has always known. We are at war against a creed; and they who fail to realize this fact are like to have it, in the bitter literalness of the phrase, brought home to them. It may be that we shall not soon again think lightly of tradition, nor deem the influence of men's faith and men's words beneath the attention of practical men.







*The decoration of this well-set table consists of a round mirror in which is reflected an informal arrangement of flowers surrounded by quaint old Chelsea figures alternating with small shaded candlesticks. The whole decoration is low enough to permit the guests on opposite sides of the table to see each other—a wise arrangement which often has much to do with the success of a dinner. Bits of repartee fly back and forth across a table much more spontaneously when they do not have to go "over the top" of a high centerpiece. The plain damask cloth of fine quality, the napkins, folded oblong upon the plate, and the simple service of silver and glasses, indicate the correctly set table.*



M. E. Hewitt

*Set for the last course of dinner, this table combines several features. The centerpiece, from Kottmüller, is an unusually graceful and not too expensive arrangement of large orchids, sprays of small orchids, and ferns, in a tall, slender, crystal vase with a silver stand. The silver candelabra with unshaded lights and the silver fruit knives and forks are of excellent design. The new, tall, slender-stemmed King Edward glasses, of embossed crystal, the finger-bowls to match, and the elaborate gold-bordered plates complete the service. Silver from Gorham; glass and china from Haviland and Company.*



# THE POLISH *and* PERFECTION of DINNER GIVING

THE serving of a meal is a matter both of science and of art. It has developed, along with other arts and sciences, slowly, through the centuries. From the primitive days when the savage devoured his fare with his hands, through the ancient days of Roman feasts, when untold wealth was expended on a single meal and its service, straight down to the present time, when the tendency is to refresh the soul as well as the body, it has progressed steadily towards perfection. Perfection is still, no doubt, far ahead, but at least we have found some rules and customs which do much towards making the serving of a meal an enjoyable, healthful, and artistic matter.

## THE INVITED GUEST

The secrets of a past master in the art of dinner giving have to do, first, with the guests to be invited. They should be chosen with the greatest care, for no dinner will be successful at which dull wits are assembled. A clever hostess would never invite two lions to the same feast, unless their combined roar promised to be a very brilliant passage at arms; she is wary of people who have no bump of humour, for they cannot add to the general enjoyment of a feast. In fact, the very laws of hygiene should forbid their presence, for there is nothing more conducive to a good old-fashioned attack of dyspepsia than to sit through a meal, flanked on either side by humourless fellow-guests. However, while every one acknowledges that there is great need for careful consideration in this matter of choosing guests, still one need not go to the extreme of that smart London hostess who never invites husbands and wives together, holding that they spoil each other's stories.

It takes careful deliberation to decide where the guests are to sit, and a wrong decision may mar the dinner. If the

The Clever Hostess, When She Gives a Dinner, Brightens Her Table Not Only with a Sparkle of Silver and Glass, but a Sparkle of Wits, as Well



*Even the loveliest of flowers must be arranged in just the right vase to make a graceful table decoration. A silver basket of this kind is artistic in itself and is a charming setting for many kinds of flowers; from Gorham*

guest of honour is a ponderous gentleman, a hostess can always protect herself by putting a brilliant man at her left and flanking the sententious one with, perhaps, a vivacious widow on his left. The host may employ the same resources at his end of the table, and the meal will be fairly certain of success. And, by the way, in London, at present, the subject of the war is tabooed at a dinner—a rule that should now be applied here.

Having invited the guests, the hostess's thought turns to the actual repast, for it requires a real study of gastronomy to combine foods correctly and appetizingly. Rich and heavy dishes are not conducive to a flow of wit; the inexperienced hostess who makes the mistake of overloading the table soon finds it hard to assemble any but dull guests. A distinguished man of letters, who recently visited America, was the honoured guest of an ambitious hostess, and afterwards remarked about her dinner: "I assure you, there was nothing on the table for the stomach. No! I never go there again." And so, through a lack of knowledge of gastronomical combinations, one hostess lost the opportunity of ever again entertaining this lion of the season; his soul revolted at the prospect of ruining what, to the French mind, is a sacred organ—the stomach.

## SIMPLICITY OF DECORATION

If too elaborate, the decorations, like the viands, are conducive to indigestion. Napery that is above reproach, glass, china, and silver that harmonize, and a simple charming centrepiece, all help to create an atmosphere that tends to clear-cut wit of a light or serious nature, as the case may be. Simplicity of arrangement is the keynote of the table of the woman of distinction. To begin with, the linen is chosen for its quality. A plain fine damask cloth is in good taste, and it

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*In war times many people feel that flowers and fruit are an extravagance, but even without them it is possible to make the table attractive. Here a George III Waterford glass candelabrum makes an exquisite centrepiece, and quaint salt-cellars to match are placed at two corners. Peach coloured goblets and wine-glasses give a touch of colour, and the whole effect is more lovely because of the quality of the plain satin damask cloth and the beautiful square of old filet lace*



# WIRING ONE'S WAY THROUGH FRIENDSHIP

OUT of all that is constantly written about friends and friendship, how little there is that is really helpful. We are told that friendship is beautiful or dangerous or impossible, and that friends are treacherous or priceless, as the case may be, but when it comes right down to Friends, Their Care and Training, every thinker (and writer) has sidestepped the problem all the way through, from Plato to the modern magazine. That is, up to the present moment.

Now, with a modest "ta ra ta ra" of trumpets, it has become possible to announce the appearance of a slim blue and gray volume that meets the friend situation squarely, that marches right up to it, looks it in the eye, stands its ground firmly, says what it has to say, and passes on without the loss of an ounce of nervous energy. Once and for all, friends, together with their right wing, acquaintances, and their left wing, relatives, have been put in their places. The volume has met our friends, the enemy, and they are its.

## HOW IT STARTED

Very likely the idea of this book came about something in this wise. Scene: Square-jawed Western Union Telegraph manager's office. Manager dictating to his oval-faced stenographer: "Memo to the President: Owing to the high cost of paper and the growing scarcity of lead for pencils, it has become an increasing source of grief to all our operators to witness the daily destruction of telegraph blanks and pencils on the part of a public which cannot decide what to say to its friends. Shall we not compose the public's messages for it?"

At all events, the public (you and I and Ann Pennington and Gertrude Atherton and President Wilson) have at last been told what to say to our friends over the wire and when to say it.

Chapter One, in a timely sort of way, takes up the problem of New Year's Greetings. A peculiarly happy stroke, because, if there was ever a day entirely unsuited to the arrangement on paper of brilliant little flecks of poignant thought, that day was the one which follows New Year's Eve.

But now, thanks to the new book, as A drops past the telegraph office on his way to make the

When in Doubt, Just Send a Telegram,

It Saves Lots of Trouble, and the

Wired Word Has a Charm of Its Own

By ANNE HERENDEEN



day's calls, he whisks his First Aid to the Friendly from its moorings in his morning coat and with one eye on the copy avails himself of Greeting Number One:

"Best wishes for the New Year. May it bring to you and your family, health, happiness, peace and prosperity. May it see your hopes fulfilled, and may it be rich in the successful accomplishment of your highest aims."

So much for A and the expression of his soul. In B we may find a man of far deeper nature requiring a more epic mode of utterance. Very well; for B, there is Greeting Number Three:

"With every passing year my affection (friendship) for you grows deeper and stronger, and with all my heart I wish that the New Year may be one of happiness and good fortune to you."

Supposing C, who is something of a cynic, wishes to wire his mother's cousin, who owes him money, his finger will travel down to Number Twelve:

"What the coming year may hold, we can none of us foresee. It is my (our) most earnest wish for you that it may bring forth a generous harvest of happiness and good fortune."

The very tired business man will select Number Two:

"Best wishes for a Happy New Year."

The débutante will send to her rival (who came out three seasons ago and doesn't look it), Number Thirteen:

"May the coming year and all that succeed it deal lightly and kindly with you."

## PERFECT OF THEIR KIND

While for a person who is trying to get your money away from you, what could be better than Number Eighteen?:

"If the New Year brings the fulfilment of my dearest wish, it will contain for you only health and happiness."

The two or three months after New Year's elapse pleasantly enough, with perhaps no further use for the wire than directions to one's lawyer to mortgage the old farm again, when, presto, it is Eastertide, and up pops the old goblin, "What shall I wire Caroline (or Ethelwyn or the Pearsons or the nice young man mamma disapproved of so at The Springs)?"

Which brings us to Chapter Two in the invaluable booklet quoted,—"Easter Greetings." For gamblers on the crest of their luck, heiresses who have just come into their fortunes, and head waiters, Number One is just the thing; what is more, it is just as suitable for one's old nurse as for one's fellow clubman:

(Continued on page 82)

# A S S E E N b y H I M

HERE we are at the portals of Christmas. We have passed through a momentous history-making year since last we hung gaily tied evergreen wreaths in our windows, and now New York is in gayer mood and I have no doubt that every city, town, and village throughout the United States reflects the same joyous spirit. It is the consciousness of good deeds well done. Perhaps we needed a little stimulant; our better feelings have been dormant. But now we are awake and, leaving military charities out of the question for the moment (though we hate to lose sight of them even momentarily), I have never known a time when benevolence was more universally practised. We are taking care of our own. Society (as understood by the masses, to be composed of the affluent and prosperous, the givers of balls and dinners, the members of clubs, and the much-maligned magnates of Wall Street) has emerged from the crucible, pure gold.

The Spirit of Christmas Mixes Well with  
the Spirit that Comes with War, for Both  
Are Built on Generosity and Self-sacrifice

Since the beginning of the war, the nose of New York has been put a bit out of joint. Washington has come into its own. It is the capital of the nation now, as it has never been before. The season in Washington will be interesting, for, while there will be fewer public functions at the White House, there will be many dinners and other affairs at which every one of note will be present. This year the Christmas festival will be, as much as possible, a simple family affair. It will be celebrated in a true religious spirit—as it should be. I think that there will be much

more sending of cards than ever before. It is a beautiful custom and one which has always been observed in England, even by royalty. Perhaps, over here, we had a snobbish idea that cards were not expensive and that we must put more money into our gifts. I am very glad that this hallucination is no longer the fashion. I always have my individual cards, which I arrange for in November. At this late hour cards may still be purchased, but one must take what one can get.

Christmas is the children's festival, and this year, as in other years, they come from schools and colleges to be with us for the holidays. And Christmas is the time for children's parties. It is a little difficult to please them,—our young people are so grown up and blasé, these days. Of course, in the large cities, there is always the matinée party and, in New York, the Hippodrome and the pantomime, by which I mean

(Continued on page 80)



# FOR NEW YORK—A NEW FRENCH THEATRE



The Dwellers in the Little Paris Theatre, Fancifully Known as "The Dove-Cote," Are Birds of Passage Who Have Braved Even the Wide Atlantic to Establish a New French Theatre in New York

SKETCHES BY VALENTINE GROSS



By this sign you will know that the players of Jacques Copeau have alighted in New York, and that they may be seen in their new "Dove-cote" at 35th Street

IN October, 1913, the youngest of the French theatres came to life. It took a good deal of courage for it to be born at all, in that city of sumptuous theatrical enterprises and hoary-headed theatrical tradition; but the newcomer possessed plenty of the necessary courage, and events proved that his temerity was justified. The Théâtre du Vieux-Colombier, in a tiny playhouse tucked into the gray dignity of the old street of the same name, celebrated its birthday on October 22. It had eight months of strenuous existence, in which about two hundred and fifty performances were given; it was taken to visit foreign parts; Mulhouse, Colmar, Strassburg, London, Liverpool, Manchester, and Birmingham all saw this little theatre and its brave band of artists. It behaved so well that it was invited to Italy, Switzerland, and Belgium. Then the war broke out. For three years this precocious fledgling has been in a state of suspended animation, but a sea voyage was prescribed for it, and it is hoped that the favourable air of New York will restore it and allow it to attain its full growth.

## THE NON-COMMERCIAL THEATRE

And what is the Théâtre du Vieux-Colombier, that so much attention should be given to it? It is the French expression of the art theatre, the non-commercial, free, disinterested stage, examples of which have been created by revolutionaries in several other European countries during the last few years. The head and front of the whole thing is Jacques Copeau, the young critic, playwright, and author, associated with the group who started *La Nouvelle Revue Française*, and succeeded in making it one of the most talked-of publications of its time. All of a sudden, Copeau discovered what he really was—a "stage man", a creator of theatrical life. His friends believed in him, and the Théâtre du Vieux-Colombier was the result. He himself declared his aim to be the renovation of the French stage, then in the grip of a commercialism foreign to art and growing in formidable might every day. Perhaps the word "simplification" sums up the nature of his reforms more succinctly than any other.

When the word came that the "Théâtre du Vieux-Colombier" was going to brave the perils of the sea and go to New York, there was much to be done and packed

Few reformers have concerned themselves with the financing of their reforms, but Copeau seems to have realised that the great obstacle to unfettered expansion towards an art theatre is the preliminary expense of a production. No wonder that managers are bound to conservatism, to "what the public wants", to the star system, to the neglect of the old masterpieces, and to the discouragement of "unarrived" new authors, when the initial expenses of mounting a play involve a fortune.

Copeau works out the details of the setting of his plays in an original manner. In his study, above the stage of the transformed Garrick Theatre, where the Vieux-Colombier has found a New York home, he has a small model of the stage, about four feet high, which he imported with the rest of the equipment from Paris. It is an unusual affair, this stage; where the boxes would be in an ordinary theatre, are two towers, with latticed



(Left) We forgot to ask him for his signature, but this is the only and authentic profile of Jacques Copeau

windows in them, staircases inside, and platforms in front. Some of the action may take place in one of these towers, often connected by bridges with the main stage. Copeau also makes use of the "apron" or fore-stage, and, as an added feature, of the *tréteau* of the village players of Old France, a sort of large platform, with steps at the sides and a bench in front. An actor in one of the comedies of Molière, for example, will suddenly lead upon this platform, focusing the attention of

the house upon himself in this way. As to the actual scenery, Copeau uses cubes, rectangles, blocks of steps, groups of objects which look for all the world like children's blocks. His model stage is equipped with the same lighting effects as the real stage—without footlights, of course—and here he works out the arrangements of the acts, moving the pieces about as readily as the actors. This "scenery" is so imaginative and so adapt-

able that it is as responsive to changes during rehearsal as the players themselves. For "modern" settings, or for forest scenes, he uses screens and imaginative effects in colour and lighting, to take the place of the two-dimension trees and shaky canvas rocks of tradition.

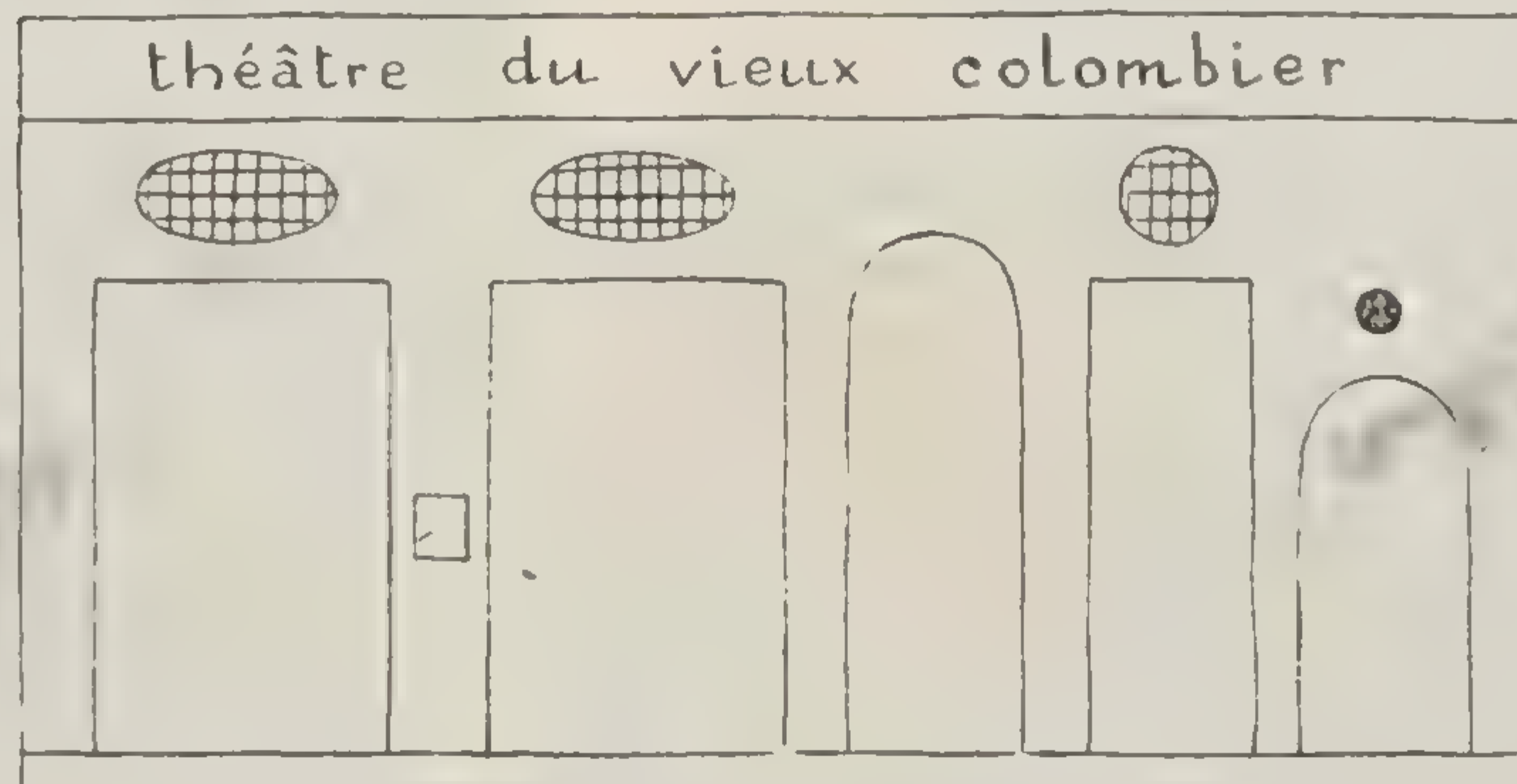
Having eliminated the scenic problem, he next abolished the "star." A vigorous offensive against virtuosity of all sorts culminated in the perception of the true relation of each individual rôle to the whole. Always the emphasis is laid upon the drama itself; neither the actor nor the setting is allowed to distract for a moment from the importance of the words. Of course, such a system demands a repertoire of extraordinary worth, and Copeau's choice wisely included plays ranging from the French and English classics to the most modern works.

## BUILDING A SCHOOL OF ACTING

The foundation of a school of acting was the next step. The first company, who produced "A Woman Killed with Kindness" at the historic première, was composed of several actors of reputation and of young "unknowns" developed by Copeau himself. They spent many weeks of preparation in the country, working as surely no theatrical company ever worked before, at open air gymnastics. When the war upset all conditions, the men in the Vieux-Colombier were mobilized or volunteered. They tried to keep in touch with each other and with their leader, however, and finally, no one knows just how, their release from the trenches was managed. It is a fact that many of the company have seen three years of actual service. In November, 1915, very young people, even children, were enlisted for the training school which should eventually make up new companies. Then came the invitation to New York.

following Copeau's visit to America on a government mission. When the company sailed from France, they carried with them the best wishes of their country, and its thanks to the New York Board of Directors, headed by Mr. Otto H. Kahn, who had made the dream of the Théâtre du Vieux-Colombier of New York a reality.

No theatrical company in America has been seen with travelling baskets like these, but this is how the "Vieux-Colombier" players packed their all when they left Paris



(Above) When the players of Jacques Copeau had a home in Paris, it was all very simple, and very charming, too. We have made you a little drawing of its façade





# TORTOLA VALENCIA

*Tortola Valencia is a Spanish dancer who has appeared on every continent except North America, and now she has come to New York to appear in "Miss 1917," a new production by Charles Dillingham and Florenz Ziegfeld. Tortola Valencia originated the "Maja" dance, in which she wears a gown taken from the Maja paintings of Goya and dances to music composed for her by Enrique Granados, the author of "Goyescas," which appeared at the Metropolitan last winter. Zuloaga has also designed many of her gowns*



## S E E N o n t h e S T A G E

IN this time of storm and stress, when the Hun is at the gate, there are two ideals that we must cling to, lest they perish from the earth; and one of them is Loveliness, and the other is Joy. America has entered the great war because we hold the truth to be self-evident that joy and loveliness, like freedom, are inalienable rights. This very simple creed, the artists of America must continually strive to keep before the public,—lest we forget. There is no longer any time to talk of minor matters; and this is something that our artists should remember. It may be that our days are numbered. Before many months—if matters still continue to look dark—the pencils and the pens of all Americans who seek to make this sorry world a garden wherein God may walk at evening must be tossed aside and superseded by the bayonet. Meanwhile—while we write and draw and paint and sculpt and act—let us, by all means, do it beautifully. Let us justify our little hour in the sunlight, before the shadow falls. Let us show some sudden and tremendous inkling of the great work that we might have done if the arch-enemy of loveliness and joy had not assaulted us and called us from our peaceful labours. And, if it is ordained that we should cease to be, let us go forth singing to our deaths, like Alan Seeger, who is now immortally American; and, to purge our souls of savage thoughts before we swarm over the top and wallow forward through the mud, let us choose for our slogan, not "Remember the Lusitania!", but "Remember Rheims!" Life is fleeting, at its best; but Art is long. There is no room in the same world for Prussianism and Art; and ruined Rheims shall be revenged.

Two thousand, three hundred and thirty years ago, Euripides of Athens was doomed to exile at the age of seventy, and set forth, in the winter of his years, to break bread with the barbarians of Macedonia, and, alone among their mountains, to write the "Bacchæ" and to die. This last of all his many works is infinitely lovely and miraculously joyous. It contains a single chorus which seems to me more poignant than any other passage in sheer lyric literature; and this passage has been translated with a kindred art by Professor Gilbert Murray:

*"What else is Wisdom? What of man's endeavour  
Or God's high grace, so lovely and so great?  
To stand from fear set free, to breathe and wait;  
To hold a hand uplifted over Hate;  
And shall not Loveliness be loved for ever?"*

That final question, heard once, can never be forgotten,—not even by ears that have been stopped with dust and have ceased forevermore to hearken to any other earthly music. That question formulates our answer to the Hohenzollerns and tells the truth we are prepared to die for. For, "shall not Loveliness be loved for ever?" . . . Indeed, indeed, it shall:—though Venice fall like Rheims, and the Hun lay savage hands upon the Taj Mahal itself. For it is not a lovely thing to give our treasure and our lives for loveliness; and is it not a joyous thing to fight and die most joyously for joy?

We Have Become, Through Stress, an Adult Nation, Prepared to Put Away Childish Things; And We Long for Life and Cry Aloud for Art

By CLAYTON HAMILTON



Charlotte Fairchild



Davis and Sanford

There are half a hundred million men in these United States; and this means fifty million poets,—minus only five or ten: for Shakespeare is our father, and Walt Whitman is our elder brother, and we have been taught to answer rightly that great question of Euripides.

But,—“shall not Loveliness be loved for ever?” . . . This interrogation must be answered not only on the battlefield, but also in our daily lives, and in that current and contemporary art on which our lives are daily fed. The drama is the most popular and democratic of the arts; and a time has come when our theatre should deal with nothing that is less than lovely, but should shout forth with that triumphant joyousness which comes of an admitted recognition of the axiom: that Beauty is Truth, Truth Beauty. “Other times, other manners”: and, before the war, there was plausible excuse for entertaining us with clever crooks, and Broadway slang, and the semi-Yiddish dialect of cloak-and-suit comedians, and plots and tricks and subterfuges, and pretty chorus-girls and syncopated music. Now, at last, we are adult, and are prepared to put away these childish things. We have learned to long for Life, and to cry aloud for Art, which is nothing less than life idealized; and the things we seek, in going to the theatre, are Loveliness and Joy.

#### “BARBARA”

Not many of our managers are gifted with a love of loveliness; and, among the very few who may always be relied upon to appeal to the noblest instincts and finest apperceptions of the public, the name of Arthur Hopkins is coming rapidly—like the name of Abou Ben-Adhem in the poem of Leigh Hunt—to “lead all the rest.” Mr. Hopkins, of course, sometimes makes mistakes in judgment; but he never makes mistakes in taste. He has produced good plays and bad plays, plays that have succeeded and plays that have failed; but in every one of his productions there has been discernible the note of beauty. Our theatre has grown finer for his presence. We need no longer scramble down the ladder of civilization as we hand out our tickets of admission at the door.

No more delicate production has ever been exhibited upon our stage than Mr. Hopkins' production of a recent play called “Barbara”. The casting, the acting, the setting, the lighting, the stage-direction, all are perfect, or at least so nearly perfect that it would be difficult to point a finger at any little flaw. The leading part is played by Marie Doro, and so beautifully played that it is difficult to realize that this is the same actress who nearly always used to seem incompetent when she appeared under the direction of the late Charles Frohman. The whole production is enlivened with an atmosphere through which poetic mysticism seems to drift precipitate, like the magic light that bubbles through the waters of the Blue Grotto of Capri.

The name of Rudyard Kipling is not mentioned on the programme; but “Barbara” is a dramatic version of the unforgettable idea inherent in his greatest story. It is, of course, inadmissible that this idea may have occurred quite inde-

*This summer we told you that Lorette Taylor was to appear in a series of plays by J. Hartley Manners, and now you can see her at the Liberty Theatre in the second one, “The Wearing of the Crown”.*



pendently to Florence Lincoln, who is announced as the author of the play. It is even possible that Miss Lincoln might honestly assert that she has never read or heard of Mr. Kipling's "They"; but this confession of a lack of culture would hardly be expected from one of Professor Baker's pupils. More probably, the printer of the programme is at fault—printers are sometimes careless about copy.

In the opinion of the present writer, Mr. Kipling's "They" is the greatest short story in the world; and nothing more need be said in praise of the subject-matter of "Barbara." Miss Lincoln's handling of the theme, however, is occasionally crude and bungling. In particular, her first act is unsatisfactory, because the exposition is intricate and baffling and obscure. The play lacks action and energy and the deeply-to-be-desired sense of "getting on." The tempo is too slow and desultory. Also, the mood is too monotonous; and more relief from this monotony should be afforded by the kindling antithetic touch of humour. Because of these defects, which are due to Miss Lincoln's inexperience in addressing the helter-skelter public of Broadway, it seems likely that the play will fail. Commercial failure is, of course, important to the author and the actors and the manager; but it is of minor moment to the critic. The subject-matter of "Barbara" is poignantly and tragically beautiful; and the production, to the last and least detail, is scarcely preceded in its loveliness. "And shall not Loveliness be loved for ever?" . . .

#### "THE PIPES OF PAN"

The very title of "The Pipes of Pan" sounds a flute-like invitation to the mood of beauty; and this invitation is not vetoed by the modern comedy that carries so Arcadian a name. Mr. Edward Childs Carpenter is deserving of great



praise; for he is one of the few American playwrights whose work, from first to last, has evermore been actuated by a love of loveliness. It is always pleasant to listen to his plays, because—so audibly—they have been written by an author who is both well-bred and well-read. Mr. Carpenter is gifted with a pretty fancy and a dainty wit, a taste which is delicate and that subtle sense of the agreeable amenities which has to be inherited because it cannot possibly be learned. This author's work is not robust; it is not weighty, nor—in the final sense—important; but it is always charming and engaging. The reason is that Mr. Carpenter can write. He is gifted with an ear—an organ much more rare than many people think; for even auditors who have been moved to tears by the footfall of fine phrases very seldom understand the subtle art by which they have been moved.

The hero of "The Pipes of Pan" is a middle-aged artist who has lost his zest for painting because he has previously lost his zest for life. Accidentally he meets a woman whom he had loved with fervour nearly twenty years before; and this woman gaily lures him to a costume-ball, where he comes alive again. After an all-night frolic, he brings back his companion to breakfast in his studio; and, at this innocent prosaic function, the two are discovered by the matter-of-fact daughter of the hero and the utterly unimaginative (and therefore evil-minded) husband of the heroine. This husband—aided and abetted by a solemn brother whose outlook upon life admits no apprehension of loveliness and joy—makes a scene, which becomes the "big scene" of the play, and threatens a divorce. The artist accepts gladly this unpremeditated prospect of a marriage with the lost love of his youth; but—after a few hours—his dream of happiness is interrupted. The grown son of

(Continued on page 92)

Laura Hope Crews, of "Peter Ibbetson" fame, is now playing the leading rôle in "Romance and Arabella", a whimsical bit of very diverting nonsense by William Hurlbut



Three photographs by Alfred Cheney Johnston

We all remember Margot Kelly—she of the brilliant hair—who delighted us last year in "Pierrot the Prodigal"; and now, to our further joy, she is appearing in "Miss 1017"



Charlotte Fairchild  
We'd walk a crooked mile to see William Faversham, —any day. And even in the rather trite rôle of James Lane Fountain in "The Old Country", taken from a drama by Dion Calthorp, we find ourselves under his spell



Grace George, in "Eve's Daughter", held us in spite of an ungrateful rôle; now she has found a finer medium for her art in "L'Élévation"



## M A K E R S o f M U S I C

The Music of the Old Masters

Dominates the Programme To-day

By HIRAM



Maurice Goldberg

*Of extraordinary interest to the musical public was the American debut of Jascha Heifetz, a young Russian violinist who has met with great success in Europe*

But a Few Courageous Artists

Present the Modern Compositions

KELLY MODERWELL



Florence Easton

*The former successes of Florence Easton, in singing in Europe, cause much interest in her appearance as a leading soprano at the Metropolitan Opera*

*Ira L. Hill  
This winter New York is to hear May Peterson, who was formerly with the Opera Comique in Paris, in leading soprano rôles at the Metropolitan Opera*

THE worship of one's ancestors, after the Chinese fashion, is not unknown on our western hemisphere. We Americans imagine that we are an untraditional people, but a few weeks' study of the musical life of New York will charm that theory into a deep sleep. Nowhere, the world over, are concert programmes so ancestral as right here, in America. We pay reverence only where there is a monument. We bend the knee only to our musical grandfathers.

## THE PROGRAMME OF OLD MASTERS

The old programmes, composed of Bach and Beethoven and Brahms, or of Schubert and Schumann and Brahms, have done their work in educating the ears of a people only too disposed to regard music as a frivolous and somewhat reprehensible entertainment. At the time when opera was triumphantly sweeping through Europe, our New England forefathers were gravely discussing whether it was seemly to use the organ in the service of the Lord, and were reprimanding members of their congregation for playing the fiddle in their homes. A century and a half later, Theodore Thomas was putting Viennese waltzes on his symphony programmes as a bribe to induce people to come and listen to brief snatches of Beethoven and Wagner. American audiences were obliged to go through a fairly severe course of



Charlotte Fairchild

*Fanni Marcoux, the famous baritone who, though an Italian by birth, has fought with the French army since the outbreak of the war, has obtained a leave and will sing with the Chicago Opera Company in New York*

instruction in the old masters in order to overtake the cultural standard of Europe. Musically, America was so long a backward nation that nothing short of a religious catechism in the art, made up of constant repetitions of the sacred writings, could overcome the handicap.

## THE OLD CROWDS OUT THE NEW

But the "solid" programme has become a ritual. Of all the music which one hears in a week of devoted concert-going, scarcely a tenth is the work of living composers. We are under a veritable tyranny of the antique. It is a condition which would scarcely be tolerated in any of the other arts. This does not imply any depreciation of the old masters; the great have lost none of their glory. Many of the notable composers of to-day are already more nearly "out of date" than kindly old Johann Sebastian Bach, who, in his little organ left in the Thomaskirche, conquered the world of music as Napoleon conquered Europe. But this is not an excuse; sheer greatness should not be all. And besides, many of the composers who are enshrined in our concert programmes are of trivial importance. What would be said of the American theatre if it continually put upon the stage plays like "Hamlet," "Macbeth," and "The School for Scandal," and "The Lady of Lyons," and

(Continued on page 96)



IT has come to be, as it were, in the course of nature that the New York art season should find its annual opening in the exhibition of the New York Water Color Club. This year's exhibition, which filled two galleries at the Fine Arts Building during November, was somewhat smaller than usual numerically, and (perhaps for that reason) of a distinctly higher average of merit.

There was a welcome lessening of the use of gouache, and this resulted in a refreshing demonstration of the joy of pure water colour and its freedom to soar untrammelled above laboured opaque imitations of oil or of any other medium. This enthusiasm for the possibilities of pure water colour was evident throughout the exhibition, but it reached its height with a rare perfection of handling in "The Very Blond Baby," a fresh and charming inspiration of Hilda Belcher's, which in itself was worth a trip to the galleries.

#### "THE VERY BLOND BABY"

In the Hudnut Prize for the most meritorious water colour in the exhibition, this work won an honour which was unquestionably its due. No other painting shown there could rival it in freshness, spontaneity, and mastery of the medium. It is a brilliant and sympathetic expression of a fleeting moment of babyhood, a moment which Hilda Belcher has realized and portrayed with all the delicacy and fresh directness and simplicity of the subject itself. Apart from its interpretative side, the work is a most decorative composition, in which the child's head is the dominant note,—more alive than anything else in the picture, higher in key, with its dancing blue eyes, rose-petal cheeks, and sunny hair in silhouette against a soft yellow ground varied by porcelain decorated in the brown black of sepia. The fur coat and the mahogany stand, blending in a soft mulberry tone, complete the colour composition. From every point of view, the work is a delight, be it for its delicate child study, for its decorative quality, its clear and harmonious color, or its mastery of the medium in which it is done. "The Very Blond Baby" is as satisfying and exquisite a bit of trans-

*Hilda Belcher, whose spontaneity and free handling of pure water colour make her work the joy of water colour exhibitions, was winner (by virtue of "The Very Blond Baby") of the Hudnut prize at the Water Color Club*



(Below) Skill in the portrayal of moving crowds is a gift of which Felicie Waldo Howell makes excellent use in her flag-hung "In Honor of the Belgian Commission," exhibited at the New York Water Color Club

Of the numerous groups and scenes which represented Felicie Howell, two stand out for their (Continued on page 90)



Among the pastels by the Hungarian artist Murranyi, which were on view at the Reinhardt galleries during November, was a portrait of Miss Elizabeth Stuyvesant Howard

(Left) Louis Betts, who has won a recognized position as a painter of portraits, showed in his recent exhibition at the Macbeth Gallery this double portrait of the children of Mrs. Stephen C. Millett





## S E E N i n t h e S H O P S



The time has come, the skater says, for a warm woolly sweater and scarf and cap, and a real skate in the country. This set in llama wool comes in tan with various colour combinations; \$40. In mohair wool, in various colour combinations; \$25

Just a little hand-crocheted collar can transform a mere suit into a skating-costume—if the collar looks like this. Of white wool with light blue wool embroidery; \$10



A dark blouse to match one's suit is a real necessity, but a pleasant one when it makes itself as cheerful as does this, with a monk's collar and tucked front of light coloured Georgette crêpe, and a lot of little white ball buttons; \$10

ALL through the excitement and durry of early and late autumn shopping, one looks ahead to a blissful period when everything will be finished and one may breathe in peace until the early spring. But that is only another illusion, for when the last frock is home there is always some disappointment—no matter how cleverly and carefully the wardrobe has been planned. It was to meet such contingencies that the frocks and blouses and other articles sketched here were chosen, as well as because they offer excellent opportunities for the discriminating woman.

## DOING ONE'S BIT OF SKATING

The girl who prefers to don a short skirt and to venture forth into the country, where there are real ice and sometimes too realistic breezes, will appreciate the sweater set sketched above, at the left. It is of heavy llama wool in a soft shade of tan, and is trimmed—hat, scarf, and sweater—with vicuña wool in blue, rose, green, purple, or a rich brown shade. One of the charms of the sweater is the making of the sleeve and cuff, which allow plenty of room for the sleeve of the blouse and yet are sufficiently tight at the wrist to ward off the chilly blasts. This same model may be purchased in mohair wool, in dark or light sage green, in purple and gray, or brown and rose, with smart trimming bands of self colour. In these hurried days, however, one is not always able to go out of town to do one's bit of skating. The odd little hand-crocheted collar, shown in the middle, above, is wintry enough in appearance to give the atmosphere of the great outdoors, wherever one goes to skate. Of white wool with blue wool embroidery, it may be worn with almost any type of suit, or even with a heavy frock, to give the correct finish of a skating-costume. The set sketched in the middle of page

56 is attractive and practical for any winter sport. The scarf is unusually wide and warm and the cap is reminiscent of the tam o'shanter of our childhood, with a grown-up touch in the woolly cocarde. This set is made of imported Scotch wool and comes in gray or khaki colour with four brilliant coloured stripes.

The two frocks sketched on this page and the page following are both suitable for the innumerable occasions when one wishes a frock for formal afternoon or informal evening wear. The one at the lower right, on page 56, is of a quality that has an elastic firmness and yet has the sheerness that one looks for in good Georgette crêpe. Crystal beads to match the colours of this frock are used as trimming. The frock may be had in Nattier blue, flesh colour, gray, or black—an unusual range of colours that are particularly lovely in this material. A loose apron weighted with bead embroidery and a softly draped bustle fall over an accordion-pleated underskirt. The waist is a simple affair of crystal beads and Georgette crêpe, with a charming line at the neck. A very clever bit of draping—one might almost say wrapping—brings the fulness of the sleeve into a tight wisp of a cuff.

## A FROCK FOR AFTERNOONS

The gown sketched at the lower right on this page combines a skirt of lustrous clinging satin with a loose-sleeved blouse of very sheer crêpe chiffon. The underbodice is also of satin, banded with embroidery in metallic threads and brilliant coloured silks. The cleverly draped skirt, as well as the collar, revers, cuffs, and girdle, is bound with little narrow bias folds of the satin—a touch that bespeaks good designing and necessitates excellent workmanship. Soft cording of the satin, ending in silver knobs, breaks the severity of the neck-line and completes an unusually interesting frock.



(Left) For winter sports there is nothing more comfortable or smart than woollen stockings in interesting colour combinations. Reading from left to right; in black and white; \$5; in two shades of brown; \$6; in gray and lavender; \$5; in two shades of brown; \$6



For those numerous occasions which demand an afternoon frock, one of lustrous clinging satin combined with sheer crêpe chiffon, in a charmingly simple design with bias folds binding the edges, is a real discovery; in black and various colours; \$42.50

Why is it such a very pleasant thing to know that under one's frock there is a lacy be-ribboned underbodice of crêpe de Chine and Georgette crêpe, and a fluffy be-ruffled petticoat of satin and chiffon? Underbodice, \$4.95; petticoat, \$9.75



It is difficult to find lingerie that combines beauty of design with strength of fabric, as does the underbodice of pink crêpe de Chine and Georgette crêpe, with very fine Valenciennes lace used as insertion and edging, sketched at the lower left on page 55. Bands and bows and tiny flowers of soft blue ribbon, and fine tucks add to its charm. The petticoat has lacy flounces that are so sheer that they do not interfere with the slenderest of silhouettes, yet have the bouffant look that belongs to the traditional ruffles of yesterday. The top of satin is the substantial background for the flounce of finely pleated chiffon and latticed ribbons, veiled with a fine cream lace in a rose pattern. Tiny flowers catch the ribbons together and give a dainty finish to this affair, which may be had in white or flesh tint.

#### BLOUSES OF GEORGETTE CRÊPE

Despite the prevalence of one-piece frocks, attractive blouses are always in demand. Of the three sketched here, two are of the useful type that may be worn with any style of suit and for an infinite variety of occasions. Sketched at the upper left on this page is a blouse with fine tucks below the shoulders. The distinctive feature of this blouse is the use of silk hand-embroidery and hand drawn-work. The sleeves, which are very graceful, have a long tight cuff and a little embroidered flare at the wrist. Also of Georgette crêpe, is a more elaborate blouse, sketched at the upper right on this page. The beauty of filet lace medallions, set in between rows of narrow tucks, is further enhanced by silk hand-embroidery and cut-work. The rather large collar repeats the motif of the waist, and tiny pearl buttons finish the front. The third waist, sketched at the upper right on page 55, is one that adheres more faithfully to the demands of the



*One may possess ever so many one-piece frocks, but the separate blouse still keeps an important place in the wardrobe. White or flesh colour Georgette crêpe with hand-embroidery and drawn-work; \$9.75*

*Oblong filet lace medallions, tiny tucks, hand-embroidery, cut work, and tiny pearl buttons all work together to make the charm of this little blouse of Georgette crêpe, in white or flesh colour; \$15.75*



*The tam o'shanter of our childhood has acquired a grown-up woolly "cocarde" and appears in company with a warm wide scarf for winter sports. Of imported Scotch wool with coloured stripes; \$8 the set*



*The cold December morning loses some of its dread aspect when one knows that a quilted pink satin dressing-robe, with satin cuffs and pockets, is waiting to envelop one in all its warmth; \$12*



*Women have invaded the field of sport, and so have silk stockings. Reading from left; in evening shades; \$8; sports stockings, \$5.50; in evening shades; \$10; sports stockings, \$15*

strictly tailored suit. The exceedingly clever use of white Georgette crêpe lifts this model from the sombre realms of a dark blouse. Rows of pin tucks, laid in squares, relieve the air of austerity conveyed by the monk's collar, while white ball buttons do their best to further lighten the effect. This blouse may be had in navy and white, black and white, plum and flesh colours, and brown and bisque.

#### SPORTS STOCKINGS

Woollen stockings, to be worn with skating-clothes or with any sort of winter sports costume, are sketched in the lower middle of page 55. The colour combinations are legion; two of the most interesting ones, showing two shades of brown, are shown in the second and fourth stockings from the left. Black and white is used in the first stocking; the third stocking is not as noticeable as the picture would suggest, the colours being soft tones of gray and lavender. Sports stockings of the heaviest silk, beautifully woven, are a delight to the feminine heart. A pair of white silk stockings with black stripes a quarter of an inch wide are shown at the right in the sketch in the lower middle of this page. A new version of the clock, sketched next to the left, is embroidered in white or black on a black stocking. The other two stockings are for evening wear. The one at the left is of embroidery and openwork; the one next to the right, of fine openwork; both come in all evening shades.

A dressing-robe which does not sacrifice style to the charm of its warm silky depths is sketched at the lower left on this page. It is made of soft satin; beautifully quilted, with satin cuffs and pockets. Long buttons and loops fasten it at the throat. It comes in light blue, Copenhagen blue, pink, and rose.

*The quality of the Georgette crêpe gives distinction to this afternoon frock, and the beaded pattern, the pleated underskirt, and the draped bustle are additional features in its favour; \$45*





# Christmas Gifts Suggestions

Away back in September, when you were in the mountains or at theseashore, alternating your smartest sports clothes with your filmiest dance frocks, Vogue was in New York, laying plans for your Christmas shopping

Here, Vogue shows 400 Christmas gifts, representing months of careful comparison and selection by experts. All Vogue's skill is at your service. Will you not avail yourself of it in purchasing your Christmas gifts?

Literally thousands of desirable gifts have passed under Vogue's critical eye in the last four months. From them, Vogue's editors have chosen just those which unite distinction, perfect workmanship, and the best shopping value. Even if you had the time and the patience to try, you could not possibly duplicate the range, the beauty, and the actual value of the things Vogue shows in the following pages.

**YES**, actually! And not only your own Christmas shopping, but that of ten thousand other women who annually do their holiday buying from this Holiday Number of Vogue that you hold in your hand. For them, and for you, Vogue has ransacked New York shops, studios, and ateliers; searched America for delicious quaintnesses; journeyed to Paris, to London; drawn beautiful things to itself from the bazaars of the East and the steppes of Holy Russia.

**I**NDEED, nowadays Vogue isn't permitted to bound the sphere of its activities at all. Whenever a man makes a beautiful thing, he doesn't wait for a knock at his studio door. He gets a taxi, or an expressman, or a boat, and he sees to it that his origination goes direct to the known headquarters for such matters—to Vogue. That is why Vogue does more discarding than accepting when it is making up its Christmas Gifts pages.

**V**OGUE, you see, is an expert buyer, with all an expert's advantages. It has not only an ever-widening acquaintance with people who make exclusive merchandise; but it has influence to have specialties made up from its own designs; and a relentless eye to detect flaws in execution not apparent to the amateur, and the relation of value given to price quoted.

**I**F you have used Vogue at Christmas, in the past years, we need not urge you to avail yourself of its services again. If you have not—may we extend to you a cordial invitation to make up your Christmas list from the classified table on the following pages, and accept Vogue's assistance in this, the most taxing and difficult problem of the whole shopping year?

## What to Give for Christmas

On the pages following, you will find a list of Christmas gifts, carefully selected and arranged to make it as easy as possible for you to find what you want and order it when found.

From baby to grandmother, all are taken care of; the suggestions offered by Vogue range from five thousand dollar furs to dainty inexpensive gifts costing but a few pennies but possessing, nevertheless, the quality of distinction.

Not only is the name of the article given under its appropriate classification, but opposite the name is given the number

of the page on which you will find it described and perhaps illustrated.

This list includes not only those articles given in Vogue's editorial selection of Christmas gifts, but also—that your range

of choice may be as full as possible—it includes Christmas gifts displayed in the advertising pages of Vogue.

Unfortunately, however, the list of advertised Christmas gifts is not fully complete. Although Vogue has done its best to include them all, a number of advertisements displaying gifts were received too late to be classified.

A glance through the advertising section, therefore, will reveal many articles which are no less attractive because they have escaped mention in Vogue's classified Christmas gift list.





# How to Order Your Gifts

Before you send money through the mails either to Vogue's Shopping Service or direct to advertisers, read carefully the suggestions on this page and the model letter given for your guidance. You will insure prompt delivery of your gifts, and assure your ultimate satisfaction by following these directions.



December 10, 1917.

Vogue Shopping Service,  
19 West 44th Street, New York.

Enclosed is my cheque\* for twenty-eight dollars, for which please send by express collect, the following articles to

Mrs. Clifford Wood,  
The Pines,  
Brightwater, Oregon.

No. 551.	1 Complete Bass Fishing Outfit, Dec. 15th Vogue, page 64.	\$25.
No. 508.	1 Utility Motor Case, Dec. 15th Vogue, page 61,	\$ 3.
		<hr/> \$28.

My Second Choice†

I understand that Vogue will make every effort to secure my first choice, but in case it is impossible to do so, you may purchase for me the following second choices:

No. 545.	1 Men's Fitted Toilet Case, Dec. 15th Vogue, page 64,	\$23.00
No. 511.	1 pair Gray Mocha Motoring Gloves, size 6½. Dec. 15th Vogue, page 61,	\$3.50
		<hr/> \$26.50

Very truly yours,

Phoebe W. Wood.

\* Or draft, or money-order.

† Note: This is not necessary, though desirable. Your first choice will always be purchased, except where special popularity has early exhausted the stock of some one thing.

This model letter is printed here for your guidance. This form, if followed, will simplify the work of our shoppers and prevent misunderstanding or confusion leading to mistakes.

**What Vogue will Buy.** Vogue will buy for you, without charge for its services, any article editorially mentioned in Vogue. When ordering anything that has appeared in Vogue, give date of the issue, number of the page, and order number of the article if it has one.

**How to Order.** Write to the Shopping Service, stating what you want (see model letter) and enclosing cheque or money order for the desired articles, or postage stamps for amounts less than \$1. There are no charge accounts in the Shopping Service.

**Second Choice.** It is not necessary to state your second choice, but it is desirable. Your first choice will always be purchased for you, except in cases where special popularity has exhausted early the stock of some particular thing. In such a case pos-

sible disappointment and delay may be avoided if Vogue has your second choice at hand.

**No Charge Accounts.** Articles purchased through Vogue cannot be charged to your personal account in the shop from which they are bought. Nor can articles be sent C. O. D. by the shop.

**No Articles on Approval.** During the busy Christmas shopping season, articles cannot be sent on approval. This is a rule of the shops against which Vogue can make no exception.

**No Samples.** Vogue cannot promise to send samples of materials in December.

**Deliveries.** All articles will be sent express collect unless otherwise requested. Small articles, how-

ever, can be mailed; when ordering them enclose approximate postage and the excess, if any, will be returned to you. Gifts may be sent direct to the recipient, if desired; in such case the donor should send sufficient money for carriage charges.

**Letters of Inquiry** should enclose a stamped, self-addressed envelope for our reply. We will do our utmost but cannot guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

**Advertised Articles.** If more convenient for you, the Shopping Service will be glad to buy for you any articles shown in the advertising pages, but in buying such articles it generally saves time to write direct to the shop.

In the illustrated pages which follow and in the advertising pages of this number, Vogue places upon exhibition the best assortment of Christmas gifts offered by the famous shops of Fifth Avenue as well as by the scores of unique and unusual shops which Vogue knows throughout

the world. When your friends receive gifts selected by Vogue, they receive gifts whose value is enhanced by the fact that they are unusual; gifts which are new in idea, unique in usefulness and unfamiliar to shoppers who have to depend upon local shops for their selection.

Address

VOGUE SHOPPING SERVICE ··· 19 West 44th Street, New York





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Note: The above list forms a complete index for this issue of Vogue, including all those suggestions for Christmas gifts that are shown in the editorial as well as the advertising pages. In ordering gifts through Vogue Shopping Service please follow directions as given on page 56-b.



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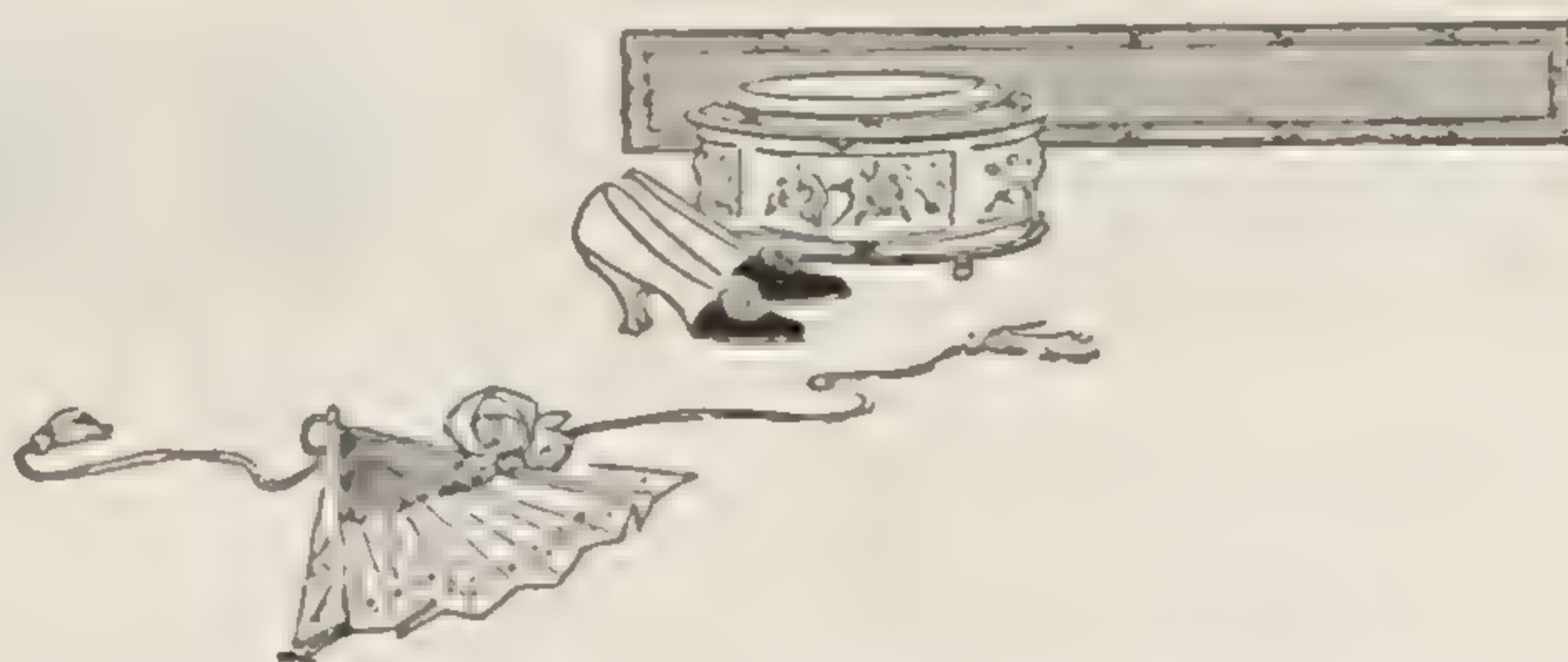
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Note: The above list forms a complete index for this issue of Vogue, including all those suggestions for Christmas gifts that are shown in the editorial as well as the advertising pages. In ordering gifts through Vogue Shopping Service please follow directions as given on page 56-b.



THESE ARE THINGS THAT ONE MAY PRESENT TO ONE'S  
HOME, FOR THE BENEFIT OF EVERY ONE IN IT



(436) For that awkward space above the couch, or the strip of wall over the piano, a pair of sconces will perhaps be just the right touch. Description opposite



(436) This sconce and the one opposite are of carved wood; old gilt finish; 8 in. high; \$8 a pair. (437) The parchment shades are painted in antique colours; \$3 each

Right. (438) A cut-crystal vase comes in various sizes, from 6 in. high, for \$1.85, to 14 in. high, for \$7. (439) The bowl is copper-finished pottery; 8 in. in diameter; \$8.50. (440) Chinese brocade and beads decorate a note-pad; \$3.74

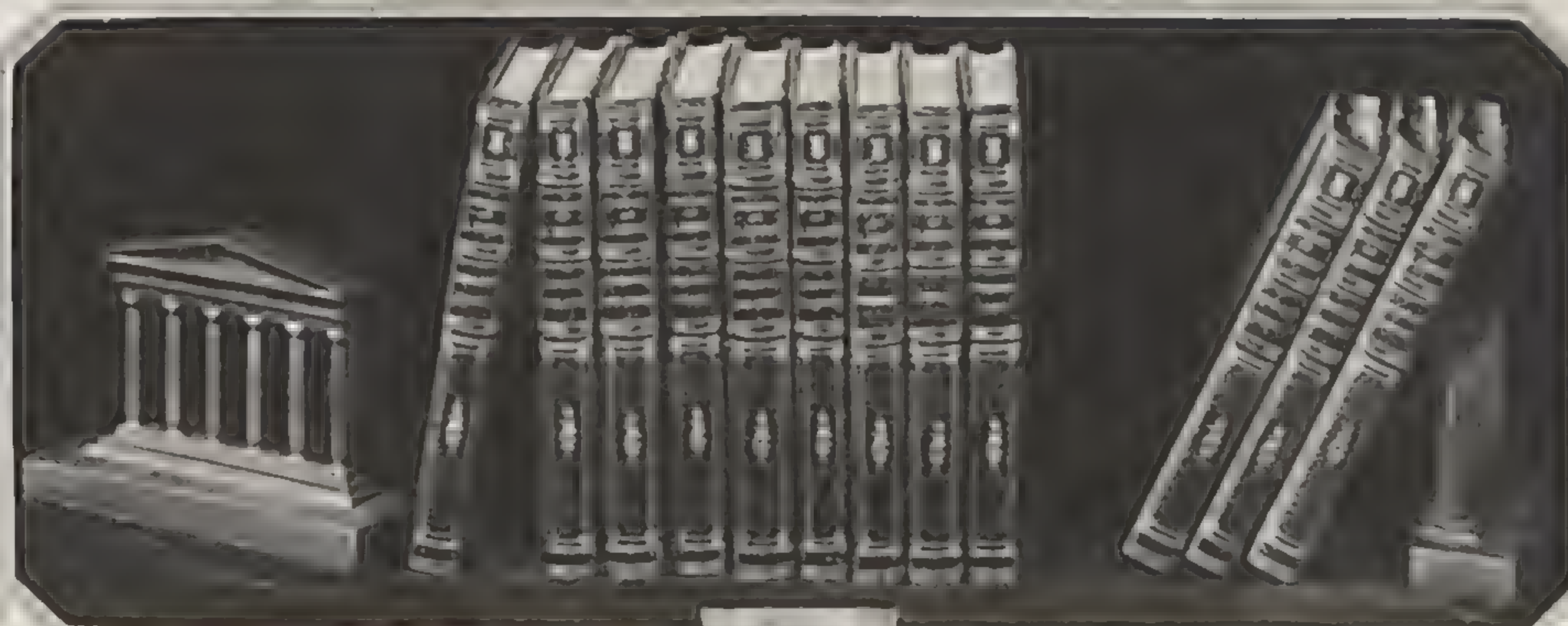


ORDER YOUR GIFTS BY  
NUMBER. FOR DIRECTIONS  
FOR ORDERING  
SEE PAGE 56b

Below, middle. (441) Book-ends that are miniatures of the Parthenon are made of bronze-finished metal and will hold heavy books firmly; 7 in. wide; \$3

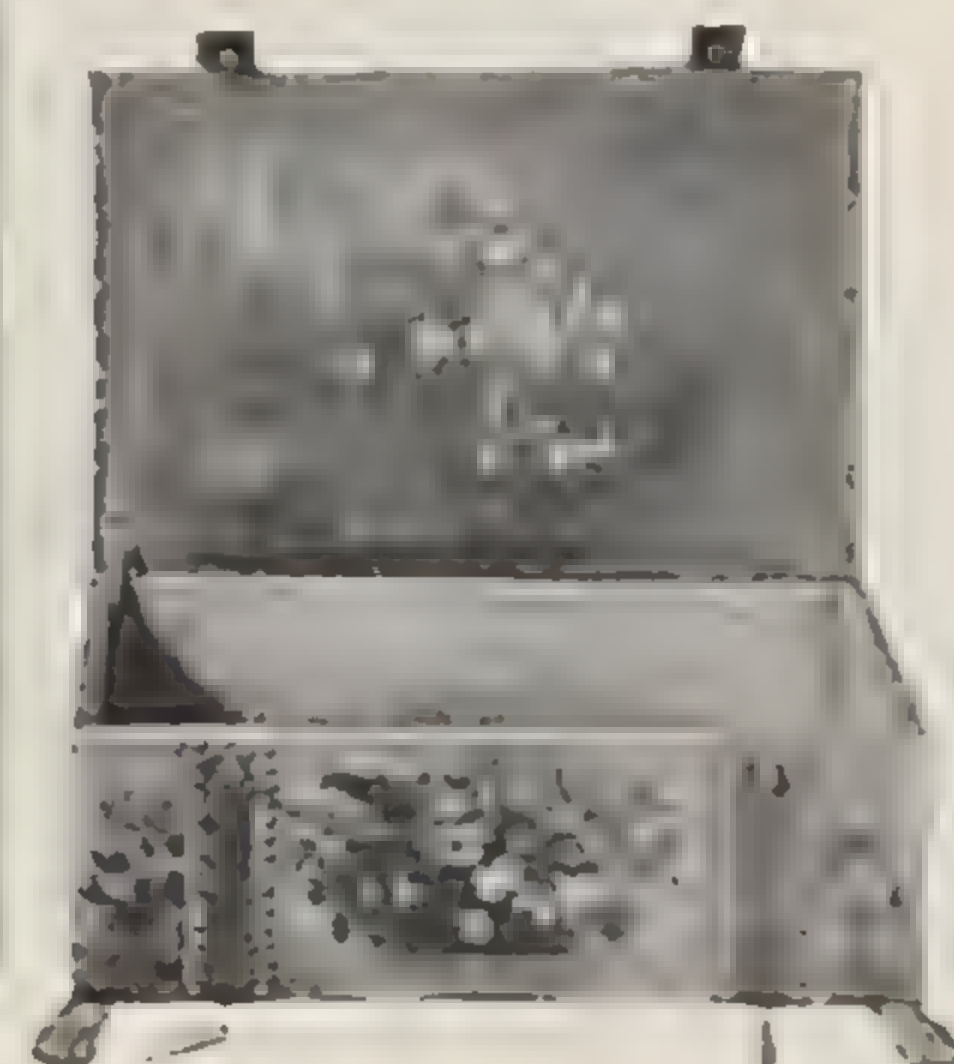


(442) This picture frame has little doors that close, if one desires; it is of gilded wood, decorated with Japanese scenes in dull gold; 7 by 9 in.; \$10



Right. (443) Real Venetian glass forms this vase, which comes in a particularly lovely shade of amber and in a dark green; 12 3/4 in. high; \$13.50

Middle, bottom of page. (444) For sheer quaintness, there is nothing quite like a Florentine vase; in white, orange, green, or blue; 12 3/4 in. high; \$8.75



(445) It's a leather-covered trinket-box, decorated in colour; on the front of the box is a basket of flowers, and the sides of the cover are decorated, too. And the box has brass feet; 13 in. long; \$45



(446) De Medici and Florentine coats of arms are on both covers of a tooled leather desk-book; 20 in. high; \$30. (447) A photograph frame of green morocco has a band of sterling silver around the opening; 6 1/2 by 5 1/4 in.; \$5.50. (448) A wooden candlestick with Chinese carving is painted in dark colours; 19 in. high; \$14.50 a pair. (449) Pompeian bronze forms a grotesque ash-tray; \$16.50

(450) A trinket casket—the kind one would really like to use—is made of a composition material and decorated in heavy polychrome; 3 by 9 in.; \$6.50. (451) The base of this lamp—and it is unusually good in design—is of wood, decorated in gold, and the shade is lavender silk with gold fringe and beads; the lamp is 27 in. high; price, \$16; the shade is 20 in. in diameter; \$15



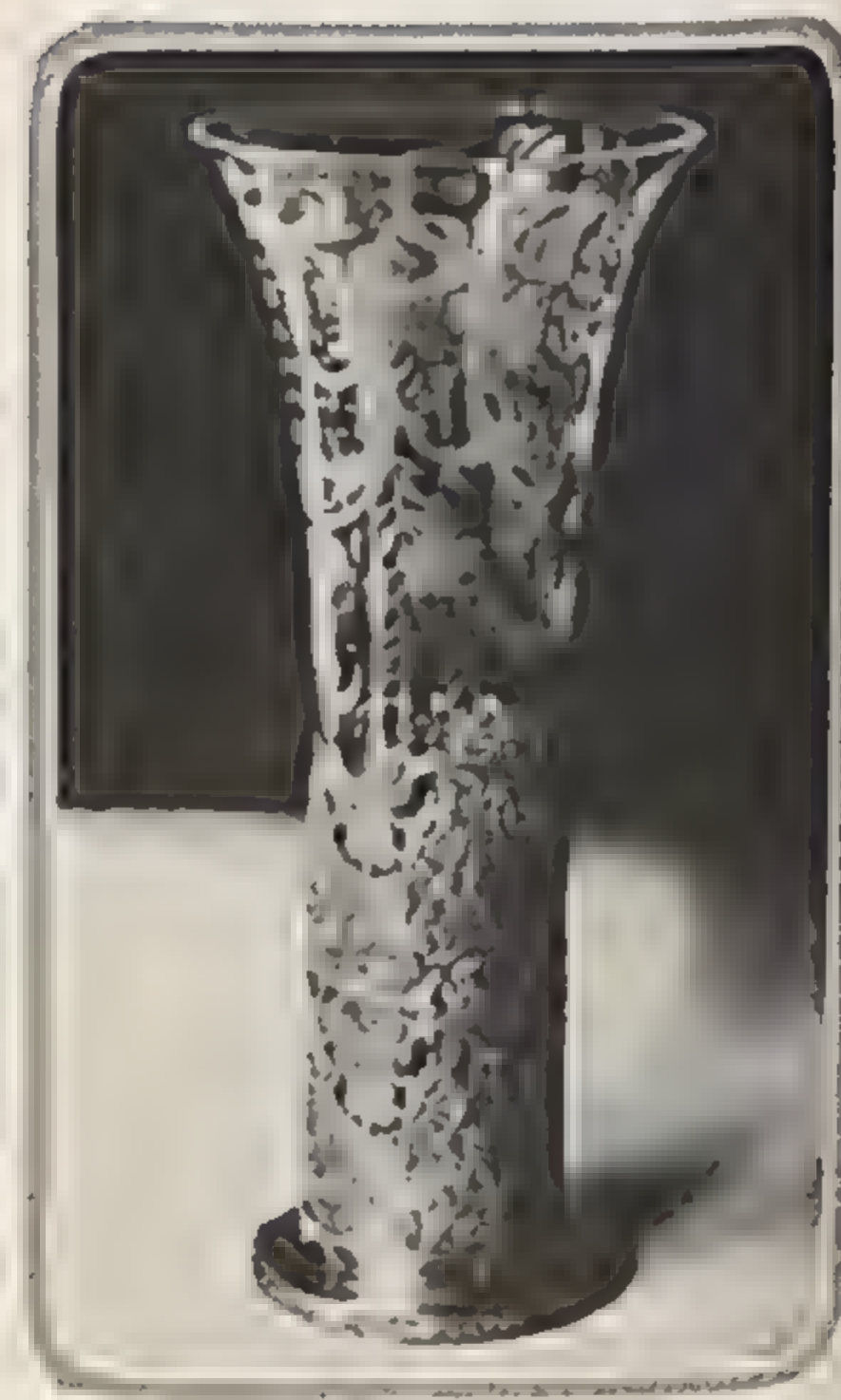
GIFTS THAT ARE DESIGNED TO ADD TO THE  
CHARMING HOSPITALITY OF THE HOSTESS



(452) The sugar goes into the glass holder with its sterling silver rim and handle, and the cream into the sterling silver pitcher; 4 1/4 in. high; \$6

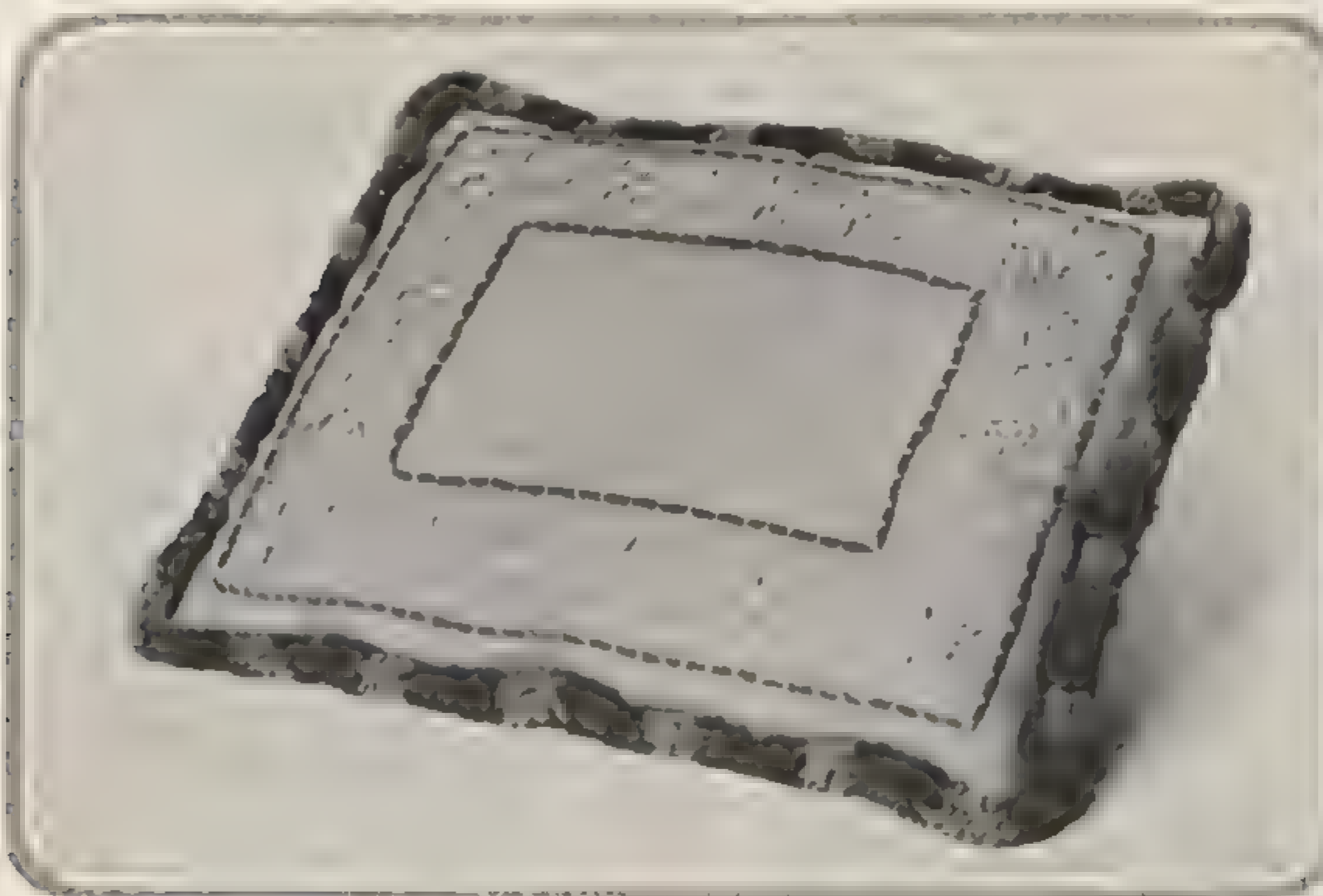


(Above) Set of silver plate, colonial design; (453) coffee-pot, \$24; (454) tea-pot, \$21; (455) sugar-bowl, \$16; (456) cream-pitcher, \$14; (457) waste bowl, \$10.50



(459) The glass lining of this graceful flower vase for the guest room is removable; there is a sterling silver base; the vase is of a Dutch design; 11 in. high, \$24

Above. (458) A pair of unusually well-proportioned plated silver candlesticks that harmonizes perfectly with the plated set with which it is photographed costs \$18



(460) This little guest pillow of convenient size is made of linen gauze and hand-made lace. There is an edging of cut worsted in a charming mixture of gray, green, and orange; 14 in. long, \$8.50



(461) Three mahogany tables with oblong tops fit together to form a nest; \$19.50. (462) The pottery bowl is in a lovely shade of jade blue and measures 8 in. across; \$8



(463) A chocolate set of Royal Worcester china is white, gold-banded, and decorated in any light colour. The set consists of six cups and saucers, sugar-bowl, 5 in. cake-plate, chocolate-pot, 8 in. high; \$55.50



(464) An unusually pretty casserole of heat-proof cut glass fits in a frame of heavily plated silver; 9 in. across the oval; complete, \$8.94

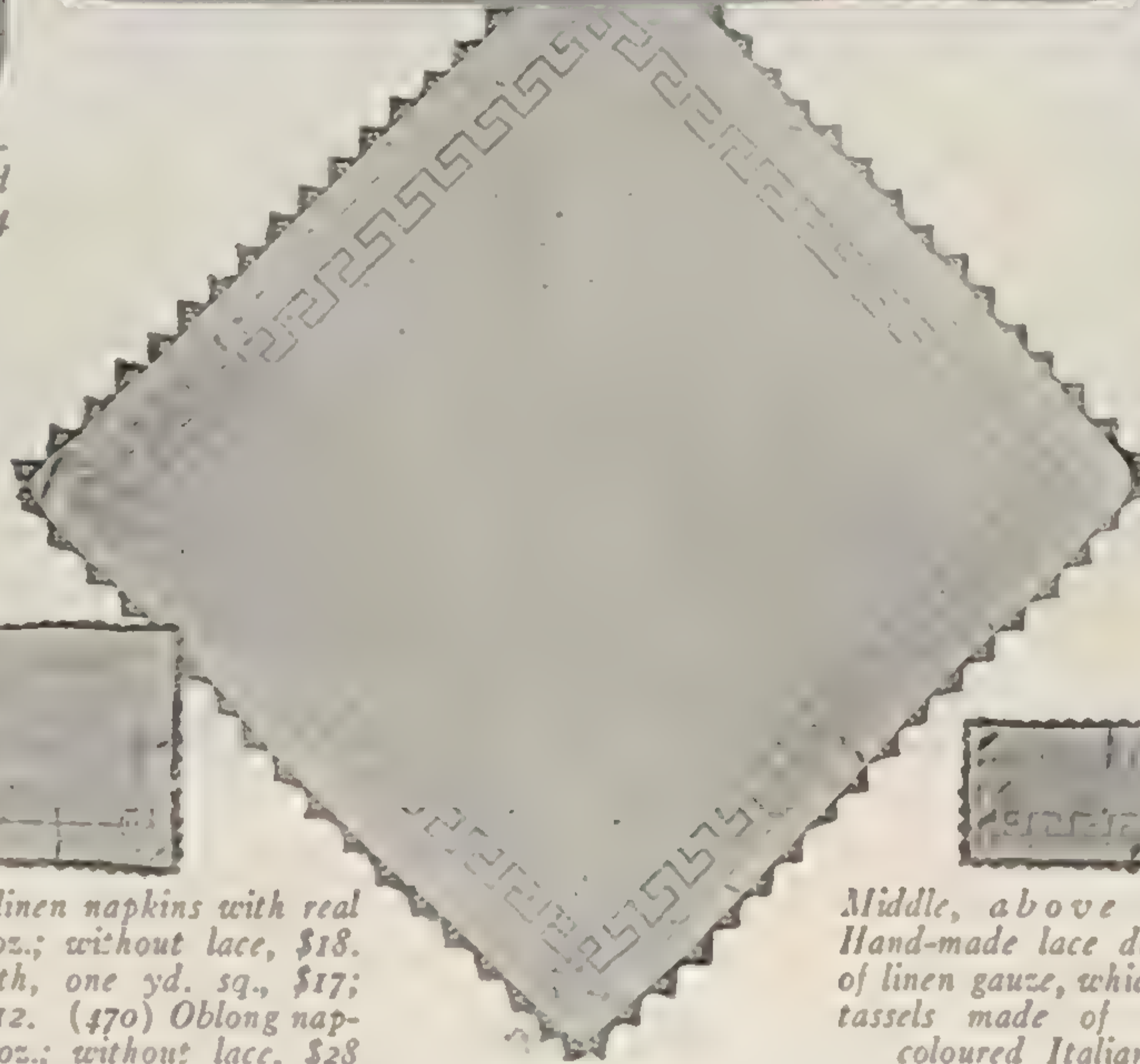


(466) Of silver-plated ware, this compote or cake-dish is 9 in. diameter; \$4.49. (467) Plate in the same ware, 9 3/4 in. in diameter; \$2.24



(467) A red glass saltcellar with a sterling silver rim has a sterling silver pepper and paprika shaker, one on each side; 5 in. high, over all; \$8.50

(468) Square linen napkins with real lace, \$28 a doz.; without lace, \$18. (469) Tea-cloth, one yd. sq., \$17; without lace, \$12. (470) Oblong napkins, \$35 a doz.; without lace, \$28



Middle, above tea-cloth. (465) Hand-made lace decorates this scarf of linen gauze, which is trimmed with tassels made of thread and little coloured Italian beads; \$8.50



(471) Hammered sterling silver forms this smoker set; there is a compote 5 1/2 in. high, six trays, and cigar-lighter; complete, \$10

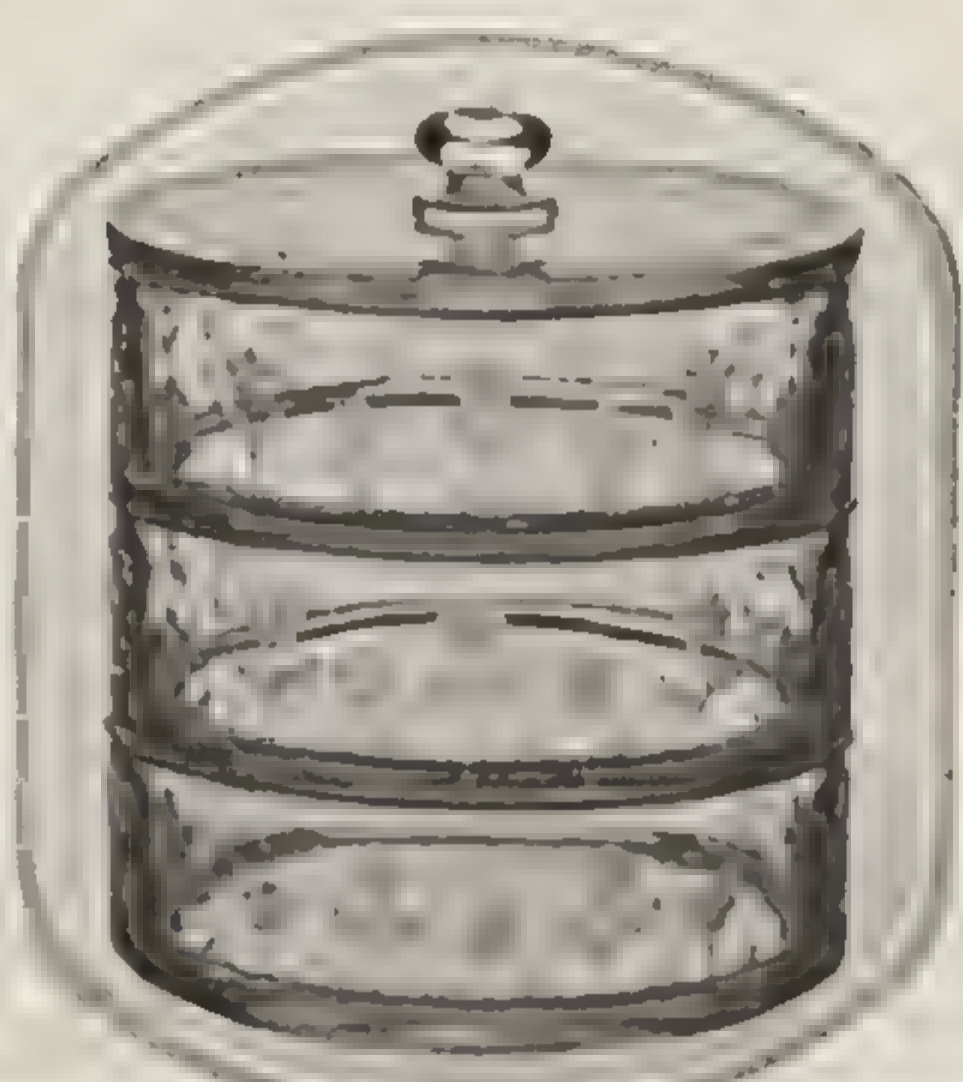


THE THINGS A MAN MAY GIVE TO HIS  
SISTER AND ALSO TO HER WHO IS NOT  
HIS SISTER ARE MANY AND VARIOUS



(473) This tall Flemish pottery vase is all filled with yellow rosebuds and red berries and ready to be sent as a Christmas message; \$5 to \$7, according to the number of flowers in the bouquet

Right. (474) There are three compartments in this engraved crystal pyramid bonbon box, one for each of her favourite bonbons; the box measures 6 in. high; \$15



(475) The orchids in this basket are arranged in corsage form, so that they may be worn; \$10 and \$15; same basket with rosebuds or other flowers; \$5 to \$10, according to the number of flowers



(476) One's knitting slips easily into this bag, which can be used as a shopping-bag; 10 in. long at base; in silk; \$25; in velvet; \$25; in leather; \$30



Middle of page. (478) This Victoria case of morocco is fitted with 17 toilet articles in sterling silver. The bag is silk lined and measures 12 in. long; in all dark colours; \$120

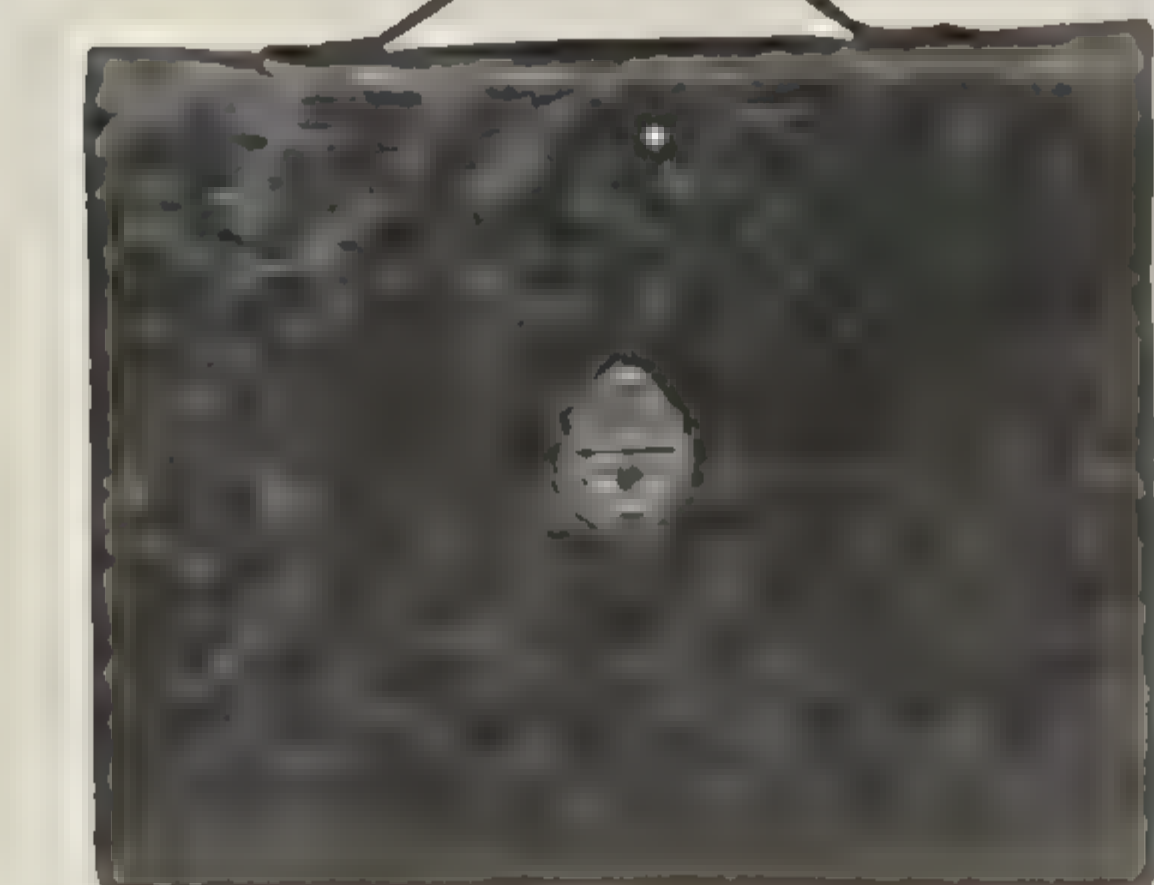


(477) It is for candy or cigarettes, according to the lady, and it is of engraved crystal with a knob of blue enamel, banded with gold; price, \$12

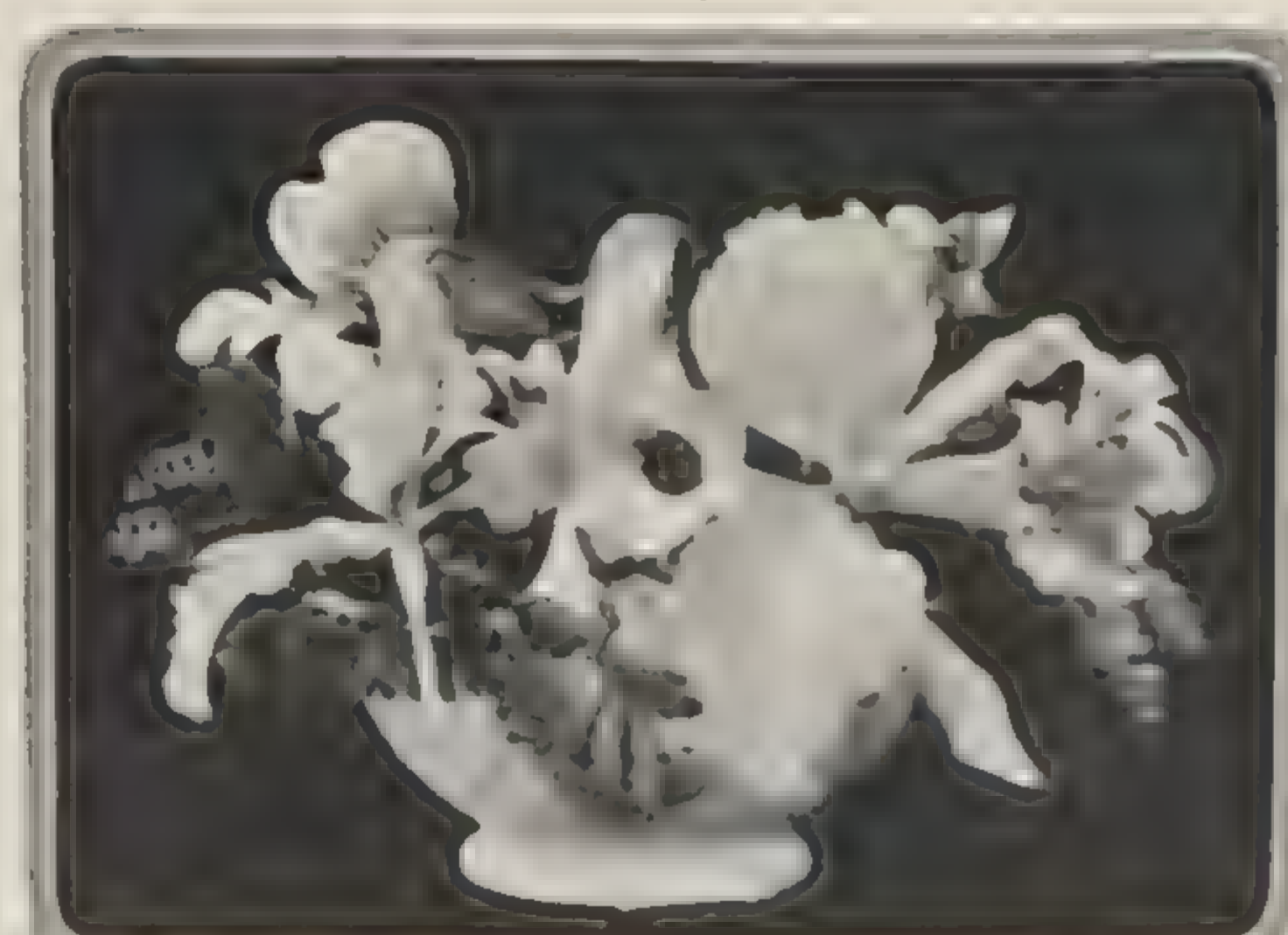
Left. (480) This is the writing-case shown at the bottom of the page, in the middle, as it looks when open and showing its moire lining and its various neat fittings



(479) Who would ever suspect that this bag of blue, pink, green, or yellow silk, with Valenciennes lace and French rosebuds and silk cords was filled with candy? \$19.75



(480) The chief aim of this écrasé leather writing-case is to make letter-writing a delightful pastime: a dictionary comes with it, an address book, letter-opener, and scissors, also; 15 3/8 in. long; \$27



(481) A charming little basket of Flemish pottery is filled with orchids; 6 1/2 in. high; \$7.50; the same basket may be had filled with rosebuds; price, \$5; unlined, \$2

Left. (482) A woman's cane of English malacca has a rhinoceros horn handle, gold-banded; \$22.50

Right. (483) Dark highly polished partridgewood forms this small cane designed for a gentleman; \$6.50



## A TRAIN OF HAPPY THOUGHTS

## FOR THE SICK-A-BED LADY



(484) A candy bowl of glass has a covering of moire silk, a French print medallion, and gold galloon. In various lovely colours; \$1.50



(486) A comforting night-light has a plain crystal stand with bands of coin gold and a tinted crystal shade; 14 in. high; \$6.75



(492) A linen pillow slip, hand-embroidered, with filet lace inserts and Cluny lace edging; 20½ in. square; \$9.50. Down pillow, 95 cents; pink or blue silk slip; \$1.50



(496) Of Royal Worcester china is this breakfast set in solid colours with a border of black and white. In red, lavender, green, or yellow; \$14.50. (497) The oval wicker tray, with flowers in appliqué, has cretonne under the glass. In yellow, green, or white; \$5



(487) Boudoir cap of cream net, lace, and ribbon; \$12.75.

(488) Lace-trimmed pink chiffon and crêpe meteor bed jacket; \$37.50.

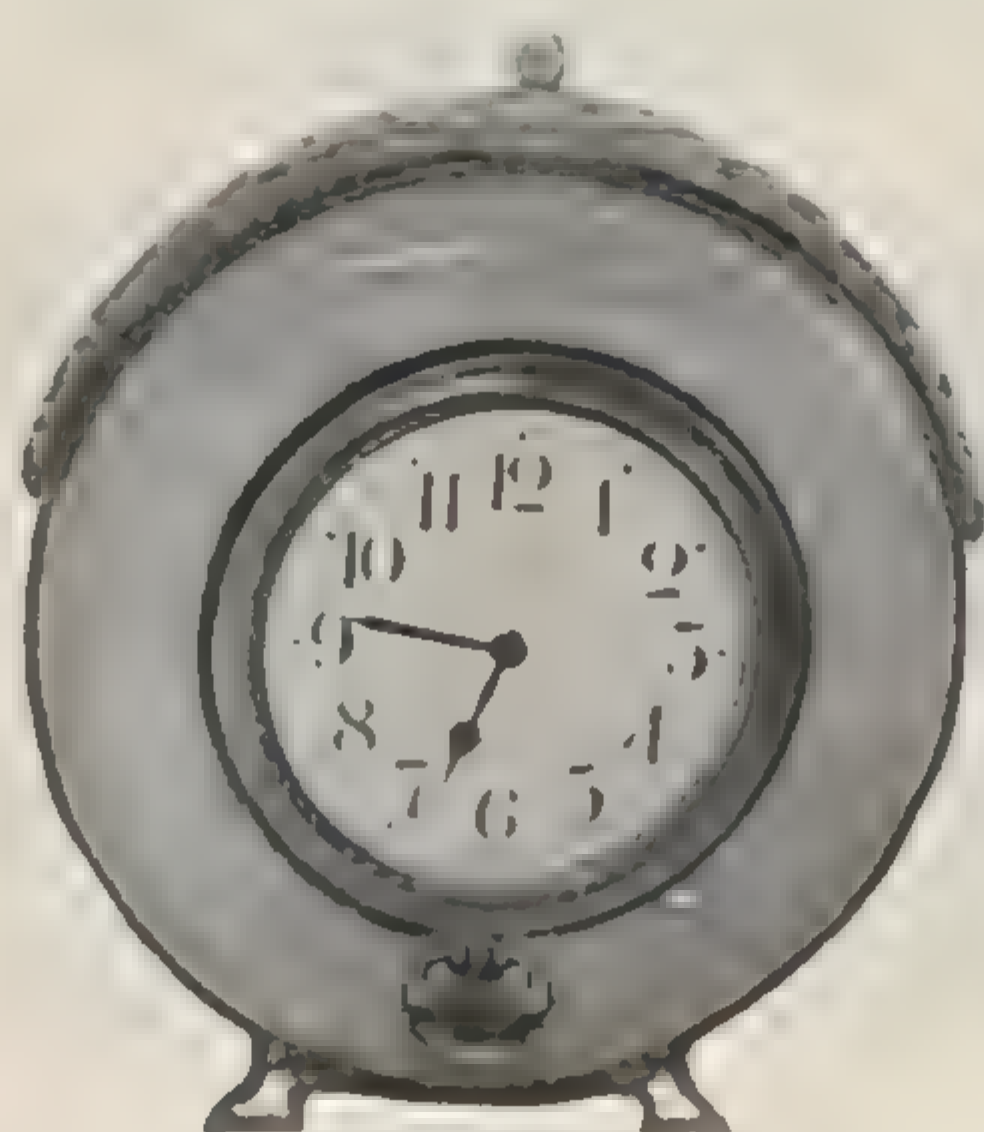
(489 and 490) Crêpe meteor pillow and bed cover with filet lace and ribbon; pillow, 24 in. long; \$59; bed cover, interlined, 2½ yds. long; \$165



Left, above. (494) A beautiful little lady, with china head, wears a charming gown of silk and lace and conceals a cake tray, filled with 2 lbs. of chocolate candies; \$18.75



Right. (493) Almost everyone has an affection for the della Robbia "Bambino"; here the little figure is in white pottery in relief against a plaque of blue; \$1



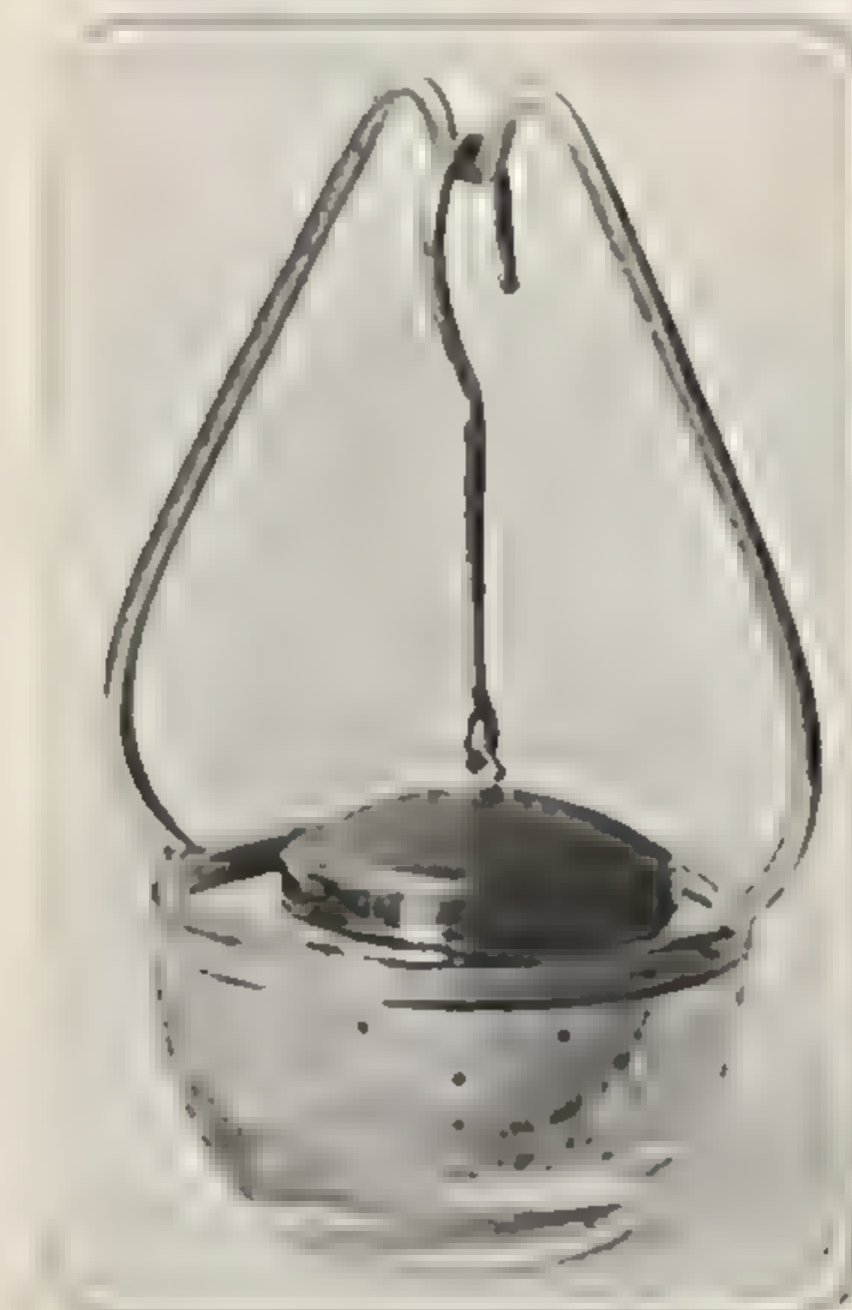
(498) An eight-day boudoir clock of enamel, comes with a radium dial and easel back, in a moire case. In pink, blue, or white enamel; 4 in. high; \$50

## VARIOUS WAYS TO BRIGHTEN

## THE HOURS OF THE INVALID



(485) In a quaint envelope, for mailing, is a little hemming-rule of wood with a hand-decorated design; 6 in. long; 50 cents



(491) A sterling silver tea-ball swings from the silver handle of an engraved glass dip with silver rim; 4 in. high; price, complete, \$4.75



(495) This convenient work-basket is of silk rep, trimmed with galloon and fitted with a little needle-book and pincushion; in rose or blue; 10 in. across the oval; \$2.50



(499) Even the invalid is knitting when she can; her labour is easier because of a bangle yarn-holder of 14 kt. gold, with a line of blue and white enamel on the bottom; 6¼ in. long; \$22. (500) A useful silver stitch pin is 5½ in. long and resembles a safety-pin; \$1.25



IT'S ACCESSORIES LIKE THESE THAT

MAKE THE COMPLETE MOTORIST



(507) The patriotic motorist would rejoice in a flag-holder for his car. This one, constructed to fit the radiator cap, is of nickel. The flags are of sterling silver and enamel; 7½ in. high; \$20



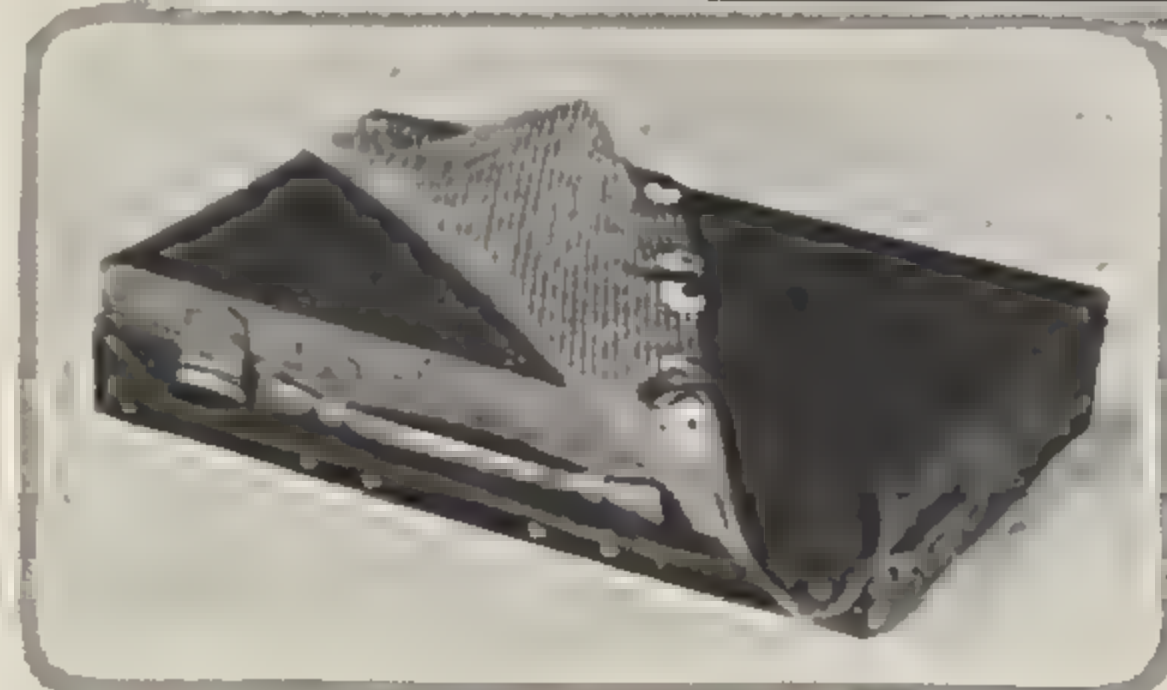
(508) Utility packet of blue or green leather; contains goggles, safety pins, hairpins, drinking-cups, veil-pocket; fits on auto rail; 8¾ in. high; \$3



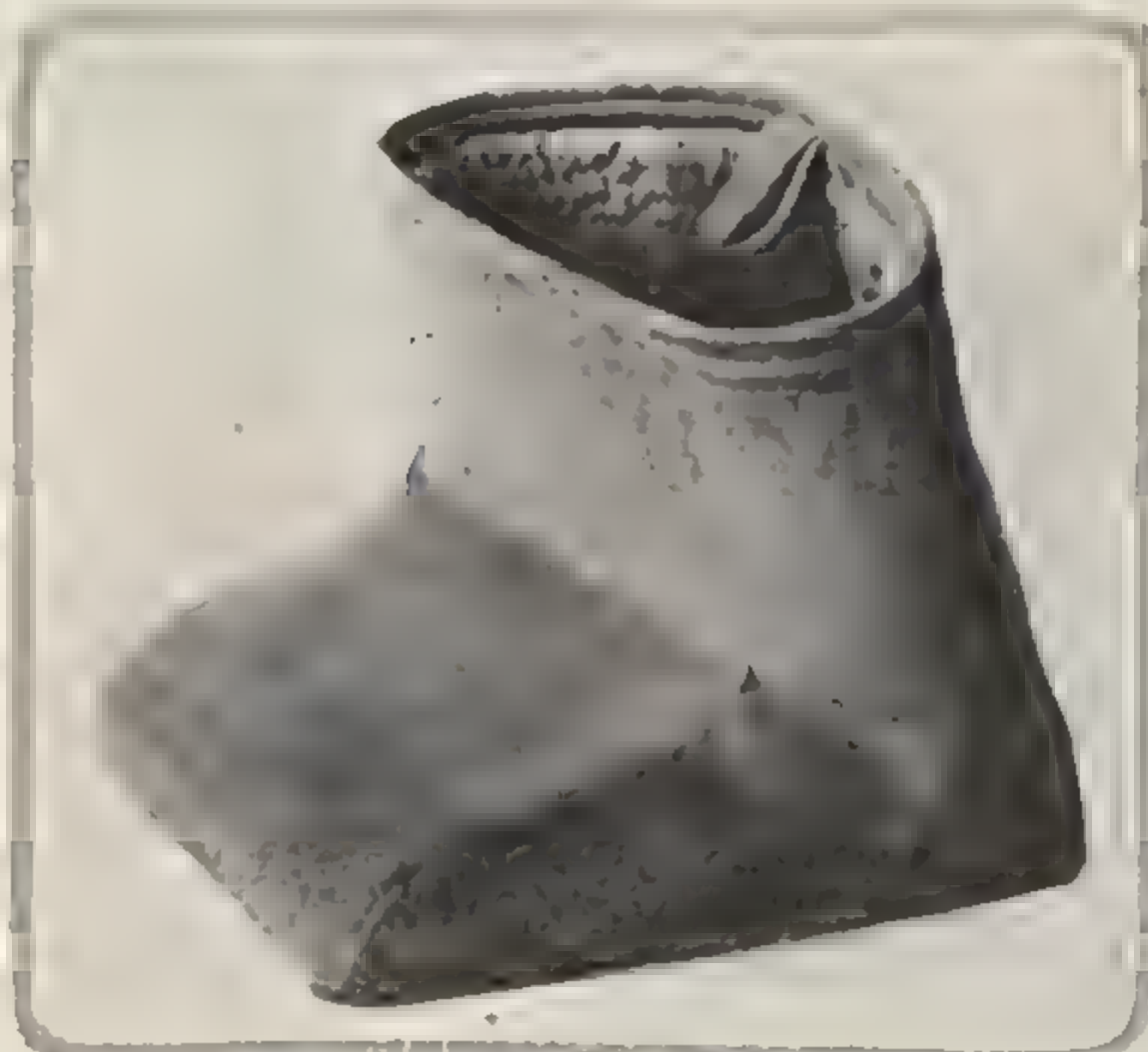
Above. (509) Writing-folio of black panther seal, containing pad, fountain-pen loop, stamp and address books; 8½ in. long; \$4



Above. (510) Fitted dressing-case of blue, pink, lavender, or gray leather; glass bottles; other fittings of sterling silver; mirror fits in cover and has standard; case is shown closed and in mackintosh cover, at the left: 10¼ by 8½ in.; \$125; 14½ by 8½ in.; \$150



ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS FOR ORDERING SEE PAGE 56b



Left. (512) A foot-warmer is a necessity in winter; this one comes in gray, tan, or black suede leather, lined with lamb's wool; top folds down; 12 by 12 in.; \$20

Below. (511) Women's gauntlet gloves of mocha are ideal for motoring; these are sand or gray; \$3.50



Above. (514) This lap robe of beaver cloth had its natural tendency to slip down from the lap thwarted by a heavy lining of plush. It comes with a green, blue, or black lining; \$17.50

Below. (513) Warmth and smartness characterize these motoring-gloves for men; tan cape leather, lamb's wool lining; \$5.50



Right. (515) "Mulum in parvo" is the motto of this dressing-case of black seal, lined with silk. Although only 15 in. long, it is fitted with 16 attractive toilet articles of sterling silver; the price complete, is \$82



Left. (516) Luncheon may be carried in a case of black steer leather. It contains 6 silver-plated knives, forks, and spoons, 2 thermos bottles, 6 aluminum plates, 6 cups, 2 lunch-boxes; 20 in. long; \$71



NEARLY EVERY SOLDIER

GOODIES SUPPLY WHAT

HAS A SWEET TOOTH

THE CAMP FARE LACKS



(517) Box of 25 Havana cigars, imported tobacco, in tinfoil; \$4.13. (518) Delicious two-pound fruit cake, made according to an old Southern recipe; price, \$1.50



(519) Box containing 50 cigarettes, and generous-sized boxes, cans, and jars of prunes, figs, dates, nuts, raisins, chocolate, chicken, potted ham, devilled tongue, sardines, cheese, marmalade, jelly, olives, crackers, peaches, pears, and cherries; \$10



(520) Wooden box, securely packed, contains 50 cigarettes, and figs, dates, raisins, stuffed prunes, nuts, crackers, chocolate, chicken, potted ham, devilled tongue, sardines, cheese, marmalade, olives; \$5. Larger boxes, wider variety of contents; \$10 and \$15



NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS FOR ORDERING, SEE PAGE 56b

(521) A box of delicacies for the man in camp is packed tightly with such good things as salted nuts, a homemade fruit cake, 4 jars of assorted preserves, beef and chicken cubes, stuffed dates and prunes, and a box of tea-balls, each of which is sufficient for 4 cups of tea; \$4.25



(522) In this box, 13½ by 12½ in., are tobacco, chewing-gum, sardines, cigarettes, figs, jelly, peppermints, fruit salad, assorted chocolate and candy, mixed nuts, mint jelly, Welsh rarebit, and 5 kinds of crackers; \$5. Larger assortments to order



(523) A paper drinking-cup goes with this box, which contains 1½ lbs. of milk chocolate, nut chocolate, and sweet chocolate, chewing-gum, taffy, hard candies, fruit-flavoured gum drops, caramels, and mints, packed in two layers; \$1.25



## HOW TO BE HAPPY

## THOUGH TRAVELLING

ORDER YOUR GIFTS  
BY NUMBER

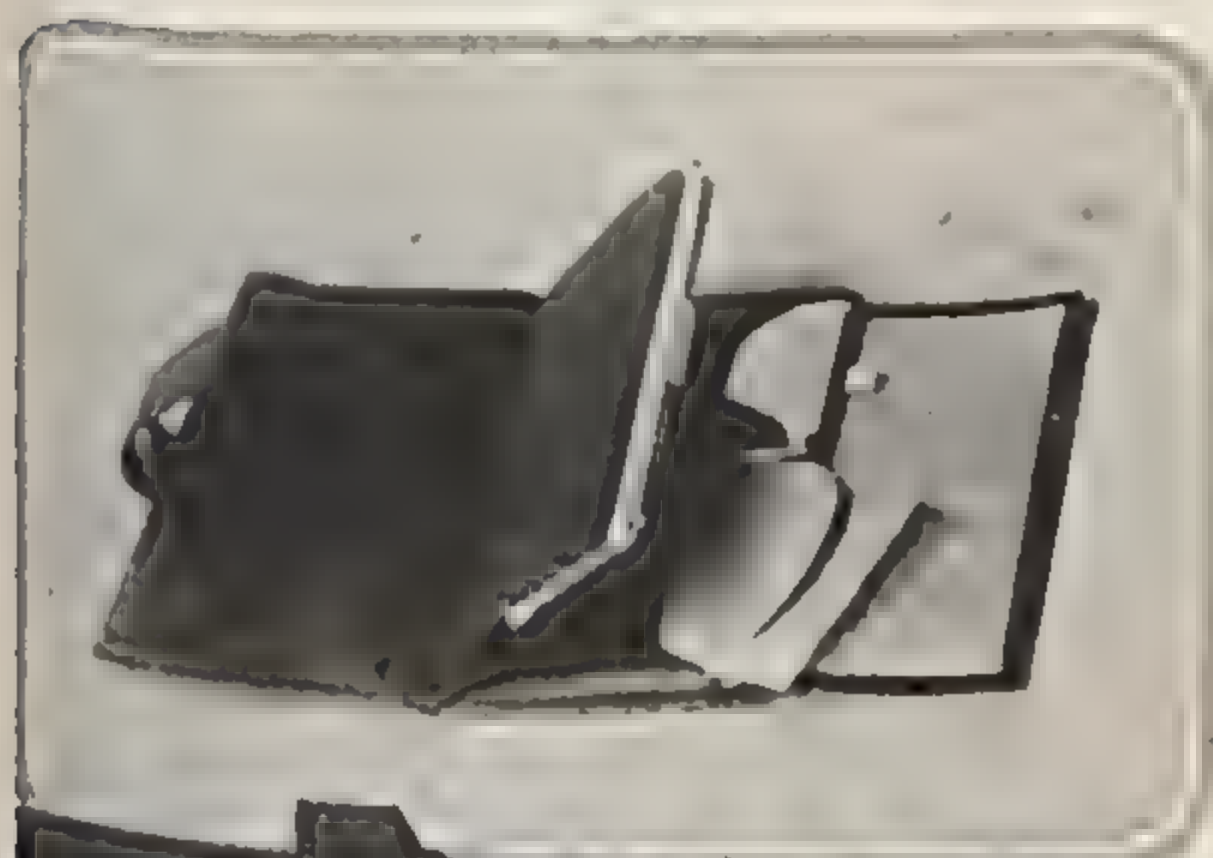
(524) First-aid kit of pin morocco, silk lined; contains preventives or cures for almost any illness or accident that may befall; in dark colours; 7¼ in. long; \$10



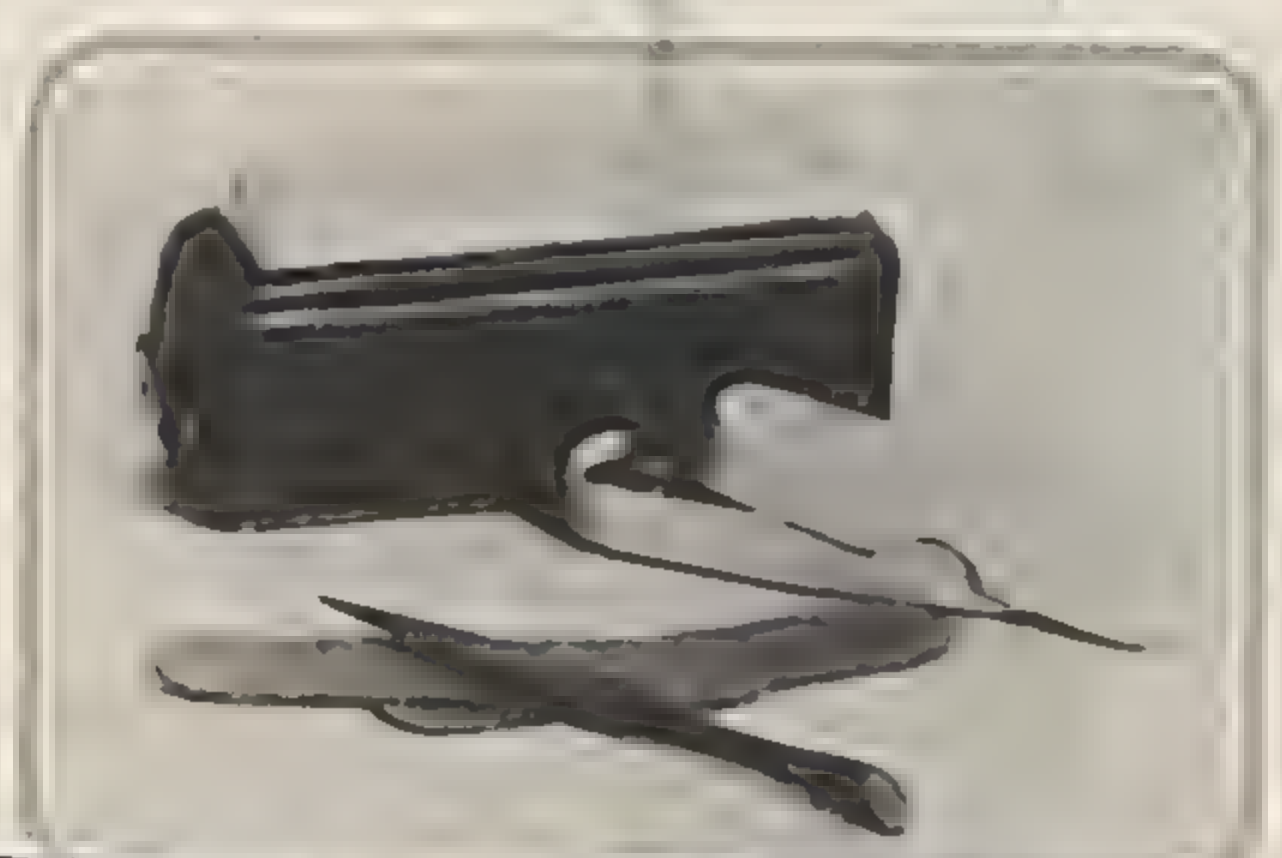
(526) A sewing-bag of suede, lined with satin, contains sewing-accessories; 6½ in. high; tan or gray; \$5.24



(525) A distinctive black seal travelling-bag, 14 in. long, is lined with moire silk and fitted with fifteen toilet articles, all of sterling silver and handsome design; \$105

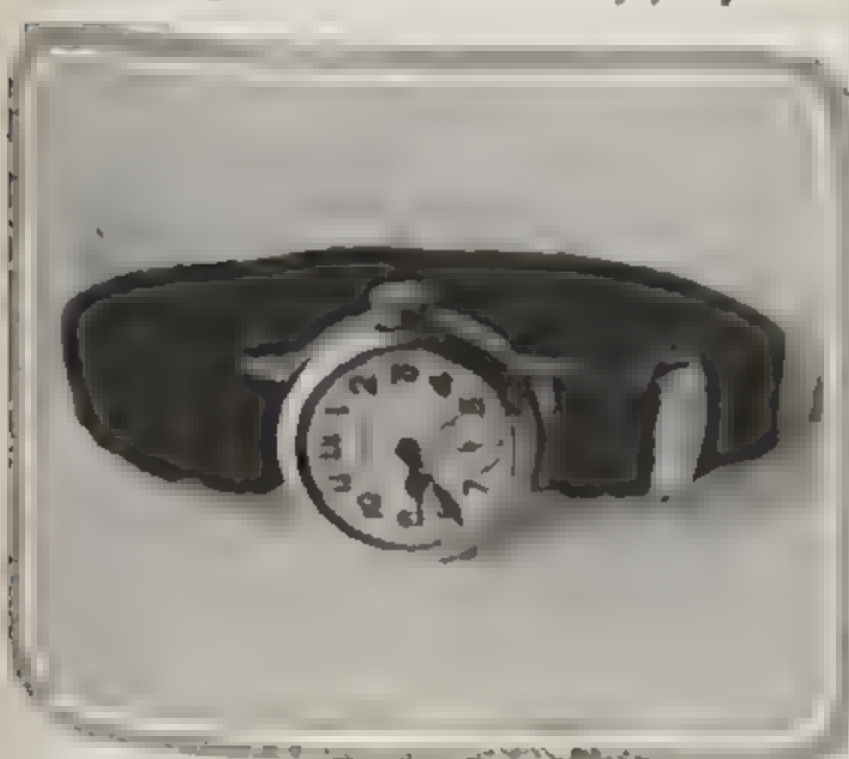


(527) A sterling silver spoon with a clinical thermometer-holder for a handle is a doubly useful gift; 6¾ in. long; \$3.75



(529) Pocket manicure case of boarded India leather; various colours; complete with nail polish, buffer, file, etc.; \$1

(528) This purse of cross-grained seal is mannish looking, but, for all that, it's intended for a woman. It has three compartments; 7 in. long; dark colours; \$14



(530) Sterling silver military watch, radium dial and hands, non-explosive glass, Waltham movement; 7 jewels; \$20; 15 jewels; \$25



(531) Jewel-box of glazed calfskin; comes in all pastel shades; tooled in gold; 6¾ in. long; price, \$12.50



(532) Writing-portfolio, black, gray or red mission leather; contains stamp-box, letter-opener, etc.; \$5.69



(533) This travelling-clock is of gold-tooled écrasé leather; radium dial; alarm; 5 in. long; in various colours; \$28



(534) Sterling silver housewife, engine-turned design, 2 in. long; \$3.50

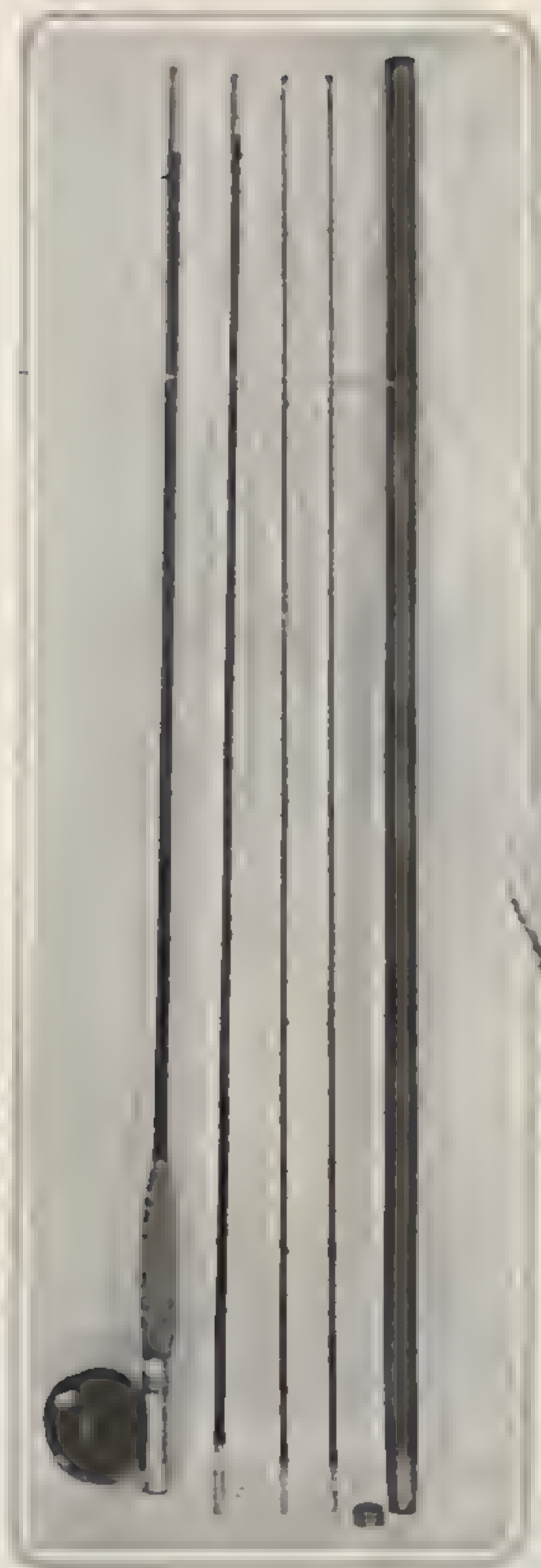
Left. (535) Writing en route becomes a delightful occupation when it is assisted by a writing-case of fancy black seal, silk lined and fitted with writing-pad; 12 in. long; \$32

(536) An extremely light-weight suit-case has cover of black enamelled duck, cretonne lining, brass lock bolts, removable tray; 16 in. long; \$7.50; 24 in. long; \$9.50





IT'S NOT AT ALL DIFFICULT TO FIND A GIFT FOR  
A MAN, WHEN YOU CHOOSE FROM AN ARRAY LIKE THIS



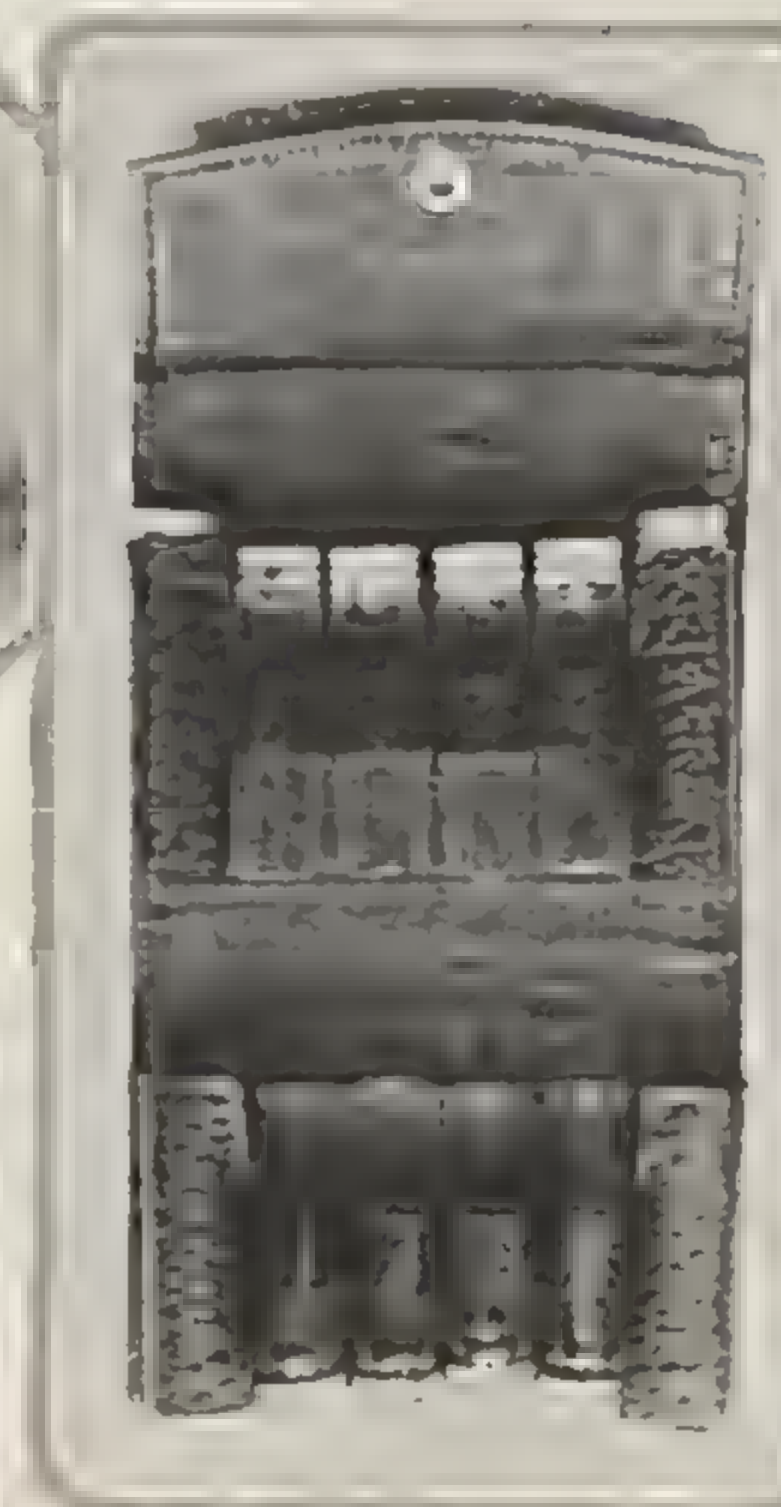
(538) A dozen of these men's handkerchiefs of corded linen, hand-hemstitched, and with a hand-embroidered initial in the corner, costs \$9



(537) A memorandum book of long-grain seal has 14 kt. gold corners and a separate book for each month; 3 in. by 4½ in.; \$9.74



(542) One of those conveniences that help is a black morocco or khaki coin case; may be folded; 3¾ in. long; \$2



Above. (539) This very useful medicine kit of black leather may be rolled up, and it contains 12 glass vials with screw tops; \$2.75



(543) An ocean reel is of hard rubber and German silver; \$60. (544) Tarpon rod of noib-wood, in bag; \$20

(540) A trout reel of centennial strip bamboo has hand-made German silver ferrules and reel-seats; \$22.50 to \$30, according to weight and size. (541) Rainbow trout reel, spring driven, oxidized finish; \$5



(545) Every toilet article that a man needs is mounted with French ivory and in this pigskin case; 9 articles; 8 by 7 in. closed; \$23

Right. (546) A travelling-bag of russet or black cowhide, hand-sewed; 16 in.; \$22; 17 in.; \$23; 18 in.; \$24; 20 in.; price, complete, \$25



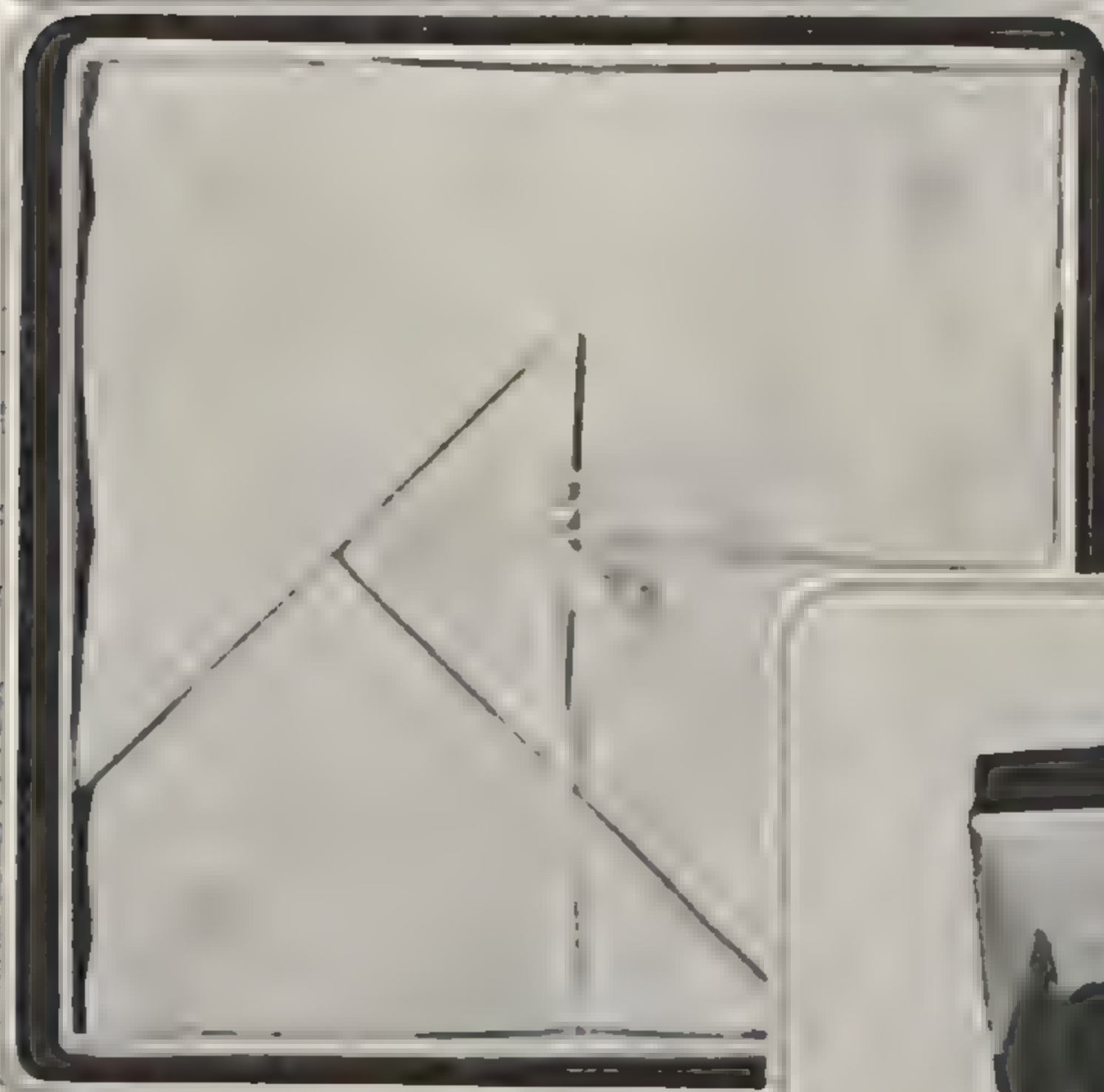
(547) A photograph case; crêpe seal leather in dark colours; 3¾ in. high, \$2.50



(548) Here is a whiskbroom in a convenient black leather holder; price, \$1.50



(550) These handkerchiefs are of linen in jacquard weave and are remarkably soft and fine, and hand-hemstitched; woven in assorted patterns; \$20 a doz.



(549) These men's handkerchiefs are of a particularly fine grade of linen; hand-embroidered initial in the corner; regulation size; \$12.50 for one half-dozen

(551) The devotees of Izaak Walton can have a perfectly wonderful time with a bass fishing-outfit of this sort. It comes in a convenient tin box 14 in. long. The contents are given in full opposite



(552) The bass fishing outfit consists of a split bamboo rod, nickel reel with 50 yds. of Japanese silk line, flies, Bray fly book, hooks, spinners, scales, assorted leaders, swivels, and sinkers; complete, \$25



SMART FASHIONS *for* LIMITED INCOMES

AT this season, the smart woman inevitably looks over her wardrobe and makes plans to replenish it for the winter months with a new suit, a new gown, or a costume accomplished by taking a bit of old and adding to it a bit of new. One need not question the smartness of these combinations of material, for they are still the mode, because of their effectiveness and because of the scarcity that still exists in the fabric world. Early rumours of the spring styles tell of still more combinations to come—combinations of silk and woollen materials.

## COMBINING MATERIALS

In the sketch at the left at the top of this page, one may see just how smart a combination of this kind may be. The underslip of black satin has long tight sleeves and is slightly draped at either side. Over this, dark green velours de laine hangs in straight loose panels, embroidered in fine black rat-tail braid. The dress fastens in the back, and the finished effect is very smart. With a simple dress of satin or silk, a coatee of the style sketched at the lower right on this page, of serge or velours de laine, will change the whole effect, though still keeping it a one-piece dress. A coatee

*Something old and something new may make the smartest of costumes, for nothing is more favoured of fashion than a combination of materials*



cut on the lines suggested may be of any length; a facing of black satin will add body and finish.

Tunics that may be used as separate coats or merely as part of a dress are a fashion now well established. These are usually made of serge or fine gabardine, cut on lines that are loose and straight, and lined to the waist. The model sketched at the lower left fastens at the side front with large black bone buttons. A collar of soft white silk or of organdy finishes the neck.

A simple one-piece dress of blue gray velours de laine, trimmed with narrow bands of navy blue velours de laine, is sketched in the middle at the bottom of the page. It fastens at the back and is cut in a deep V at the front. The edges of the skirt, neck, and sleeves are banded with the navy blue velours,—a type of trimming which is very new.

## SOMETHING NEW IN COATS

An afternoon suit of black velvet, sketched at the upper right, is trimmed with skunk, and buttons in the back as well as in the front, where it really opens. The coat is cut away at front and back; the skirt is draped at either side, lies in soft gathers at back and front, and is very narrow around the bottom.

*She of limited income wisely chooses for afternoons a suit of velvet and fur, for many and varied are the occasions for which it is suitable*



*This is a tunic season; there are long tunics and short tunics, and especially there is a tunic that may serve as a separate coat*



*A new and simple trimming which is very effective on the one-piece dress of velours is made of bands of velours in a contrasting shade*



*Just by slipping a coatee of serge or velours over a one-piece dress of silk or satin, one gives a totally new effect to a one-piece dress*



## VOGUE PATTERN SERVICE

There Are Various Ways in Which the  
Costume for Daytime Wear May Be  
Interesting As Well As Practical



Waist No. Y4056; skirt No. Y4057. A waist with a full peplum back, and a two-piece skirt make a straight silhouette that has just enough ripple to break the monotony

THE patterns on this page are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size and order from

**VOGUE PATTERN SERVICE, 19 WEST 44TH STREET, NEW YORK CITY**

Vogue patterns may be purchased at the Vogue Pattern Sales Rooms:

**NEW YORK CITY:** 19 West 44th Street  
**NEWARK, N. J.:** L. Bamberger & Co.

**PHILADELPHIA:** Empire Building (Room 304), 13th and Walnut Streets

**BALTIMORE:** The Flower House Studio, Charles and Hamilton Streets

**PROVIDENCE:** Gladding Dry Goods Co.

**ATLANTA:** The Smart Shop, Connally Building (Room 203)

**BOSTON:** 149 Tremont Street (Room 605)

**BUFFALO, N. Y.:** Flint & Kent

**PITTSBURG:** Joseph Horne Co., 5th and Penn Avenues

**CLEVELAND:** Halle Brothers, Euclid Avenue

**CHICAGO:** Stevens Building (Room 932), 20 N. Wabash Avenue

**LOS ANGELES, CAL.:** Bullock's

**SAN FRANCISCO:** 233 Grant Avenue, Joseph Building

**SEATTLE, WASH.:** The Griffin Specialty Shop, 1602 Second Avenue

**MONTREAL, CANADA:** The Children's Shop, 43 McGill College Avenue

**LONDON, E. C., ENGLAND:** Rolls House, Brems Building



Waist No. Y4054; skirt No. Y4055. The graceful draperies at the back of the skirt are an interesting feature, for they give just a suggestion of the picturesque little bustle



Frock No. Y4053. This button-in-the-back one-piece frock has a becoming convertible collar which may be worn high or low, as desired



Frock No. Y3964. A one-piece frock of serge has worsted tassels and knitted worsted buttons for its only trimmings



Waist No. Y4058; skirt No. Y4059. Velvet and satin would be charming for this frock, with its interesting neck-line and drapery



*the soup of the epicure*



## The genius of the French

To the French all things are Art.

To live finely—and die finely—this is the French national passion.

Heroic in the great issues, France shines with equal lustre in the refinements of life. With what infinite grace she sits down to table! With what instinctive sense for Food she selects in the proper proportions both nourishment and condiment!

Franco-American Soups are French—French in their sheer food value—French in their exquisite, exclusive delicacy of flavor. Soups that impart the *haut ton* to your table. Soups that offer the true economy of *the best*.

Beef and chicken stocks—pure essence of the choicest meats—give the invigorating "base" to the Franco-American Chicken Gumbo. Contributing to the velvet-rich blend are fresh, plump poultry, selected okra (gumbo) grown especially for us, the finest of tomatoes, carrots, onions, rice, and Oriental spices—with liberal garnish.

A masterpiece—no less!

*Merely heat before serving*

*At the better stores*



# Franco - American Soups

Tomato  
Chicken  
Clam Chowder  
Chicken Consommé  
Beef  
Bouillon

Mock Turtle  
Chicken Gumbo  
Consommé  
Pea  
Julienne  
Clam Broth

Vegetable Thick  
Ox Tail Thick  
Clear Vegetable  
Clear Ox Tail  
Mulligatawny  
Mutton Broth

Green Turtle Thick

Clear Green Turtle

### Franco-American Broths for Invalids and Children

are richly supplied with pure meat extractives from none but the finest, most carefully selected lean meats—slow-cooked to obtain their full nutritive and stimulative value. The appetizing meat juices are eagerly relished by the sick. The digestive juices flow in response. Beef, Chicken, Mutton. 15 cents the can. At your grocer's.

HEALTH IN PURE SOUP



**DREICER & CO**

*Jewels*

FIFTH AVENUE at FORTY-SIXTH  
— NEW YORK —

*Pearls*  
*Engagement Rings*  
*Bracelet Watches*

**DREICER & CO**

*Pearls*

FIFTH AVENUE at FORTY-SIXTH  
— NEW YORK —

—  
BRANCH AT CHICAGO

BLESSINGS ARE ALWAYS ASSURED THE GIVER

WHOSE PRESENT COMES IN ANY OF THESE FORMS

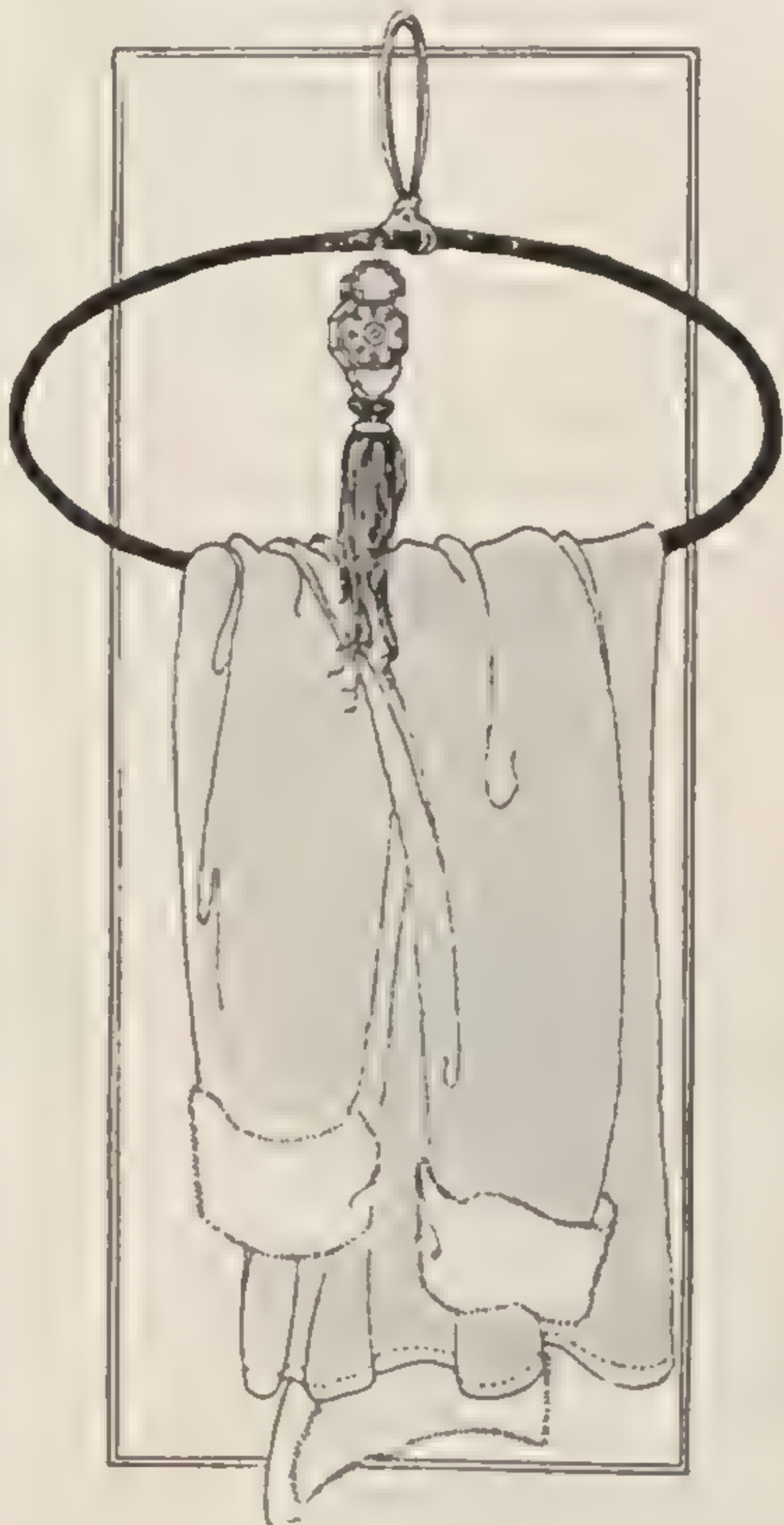
FOR DIRECTIONS FOR ORDERING GIFTS, SEE PAGE 56a



(552) A wee lavender chest holds four taffeta bags of sweet lavender flowers, tied with silk cord and boxed with a verse card; 2½ in. high, \$1



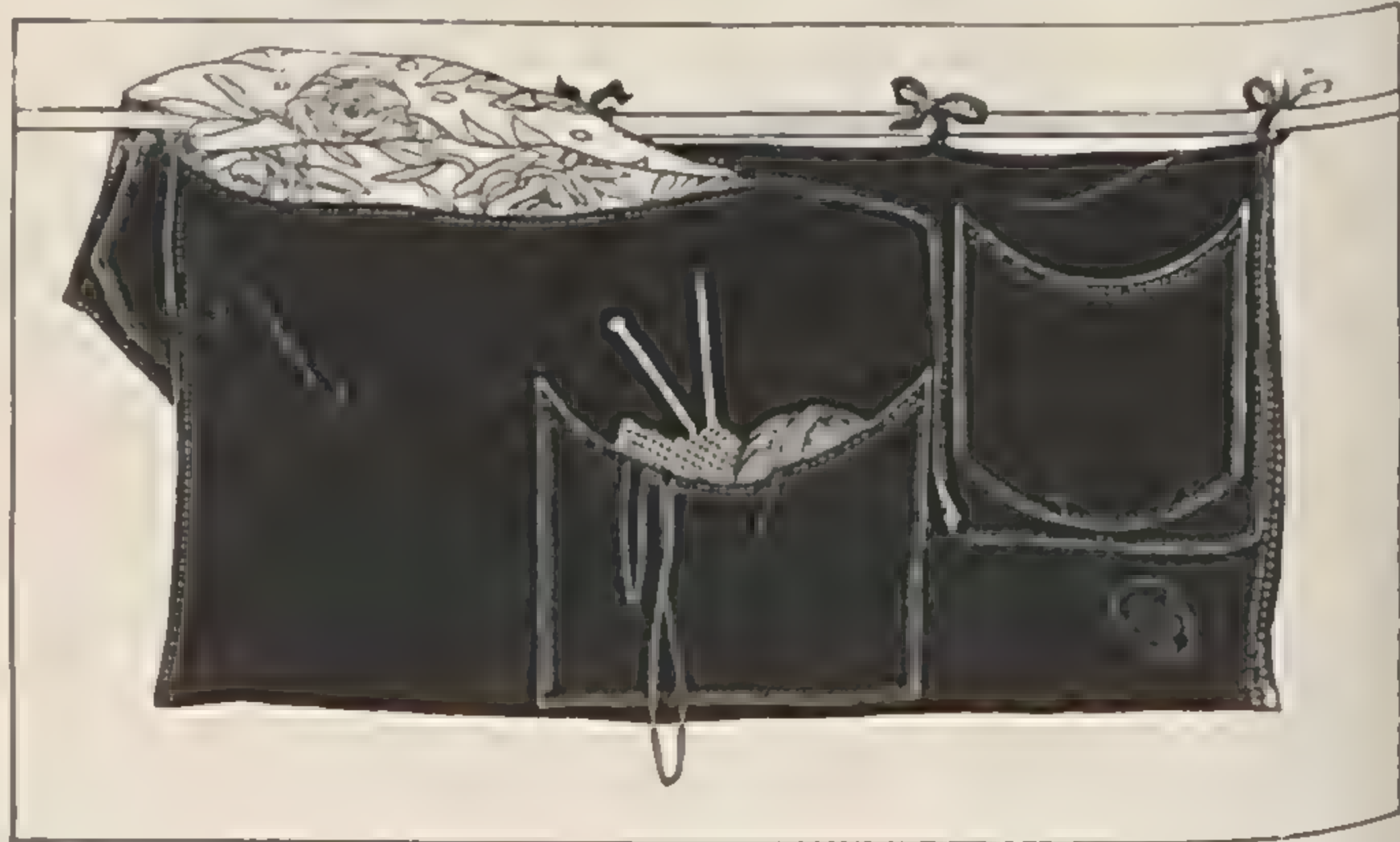
(553) A yellow knitting-bag with blue and white yarn drawn-work is hand-made, even to its home-spun material; various colours; 21 in. long, \$12



(554) A sweater-holder of tortoise-shell celluloid has a carved sandalwood decoration and a Chinese tassel; 9½ in. diam.; with a verse card, \$1



(555) This gay cretonne shoe-bag for travelling is put in one's trunk, tucked in around the edges and many pairs of shoes packed in the eight pockets, \$1.25



(556) There are always so many small things that are convenient to have in the motor; and here is a bag that will hold them all in its numerous pocket—the sock one is knitting, an extra veil, a book, perhaps. Of black oilcloth, it is lined with figured cretonne and is intended to fasten to the rail; 32 in. long, \$10





Old English  
Interiors

Fabrics  
Floor Coverings  
Decorations

W.&J.SLOANE

Fifth Avenue and Forty-seventh Street  
New York





BEAUTY ENDURES WHILE STYLE CHANGES

# Crane's Linen Lawn

[ THE CORRECT WRITING PAPER ]

appeals in two different ways to all women who like nice things. The first way is by its quality, the inherent goodness of it, which one hundred years of successful paper-making have put into it. The second way is by its style, its smartness and correctness, giving it that authority which goes with exclusive and original creations. Usable samples sent on request for ten cents

EATON, CRANE & PIKE CO.  
New York Pittsfield, Mass

HAPPILY CHOSEN IS THE GIFT THAT ADDS

TO THE ATTRACTIVENESS OF THE TABLE



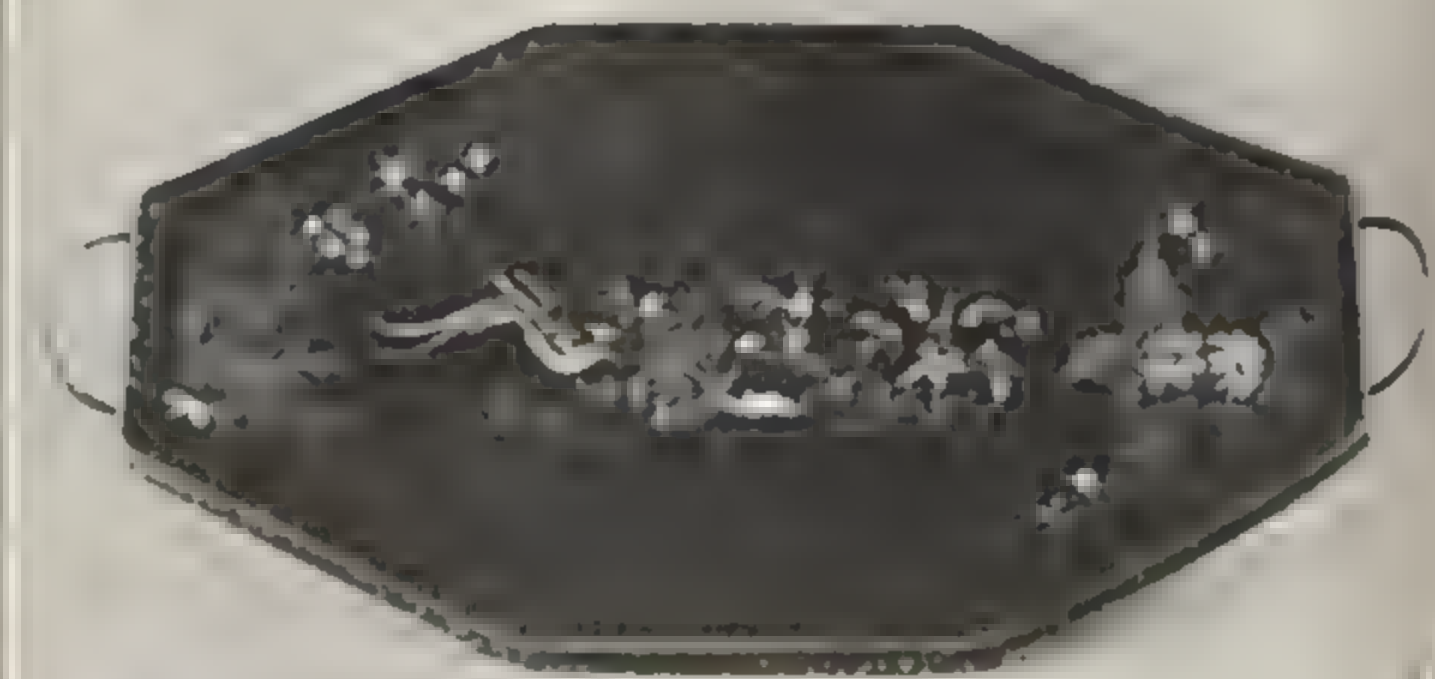
Left. (557) A rack of plain sterling silver holds three tea-balls; 7 in. high; \$19.50. (558) The long-handled balls are also of sterling silver; 5 3/4 in. long; \$3.75 each

(559) Commendably practical is a heatproof dish in a frame of heavily plated silver. It is hand-decorated in a Danish design of a small flower cluster in pink, green, and blue; 9 in. diameter; \$8.94

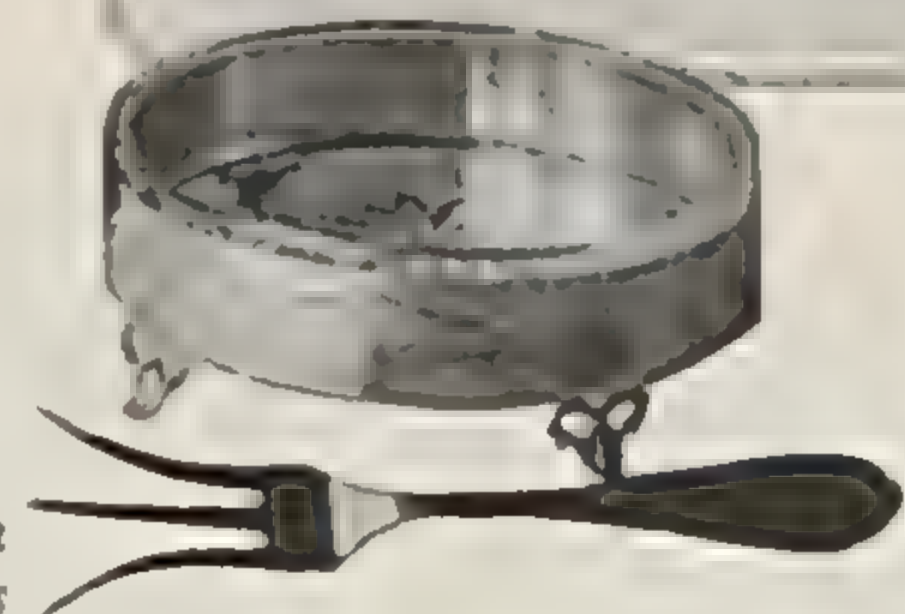


Left. (560) The jug is of modern Leeds pottery, cream coloured, with quaint soldier figures in mauve, yellow, and cream; 5 in. high; \$3.50. (561) The revolving "Lazy Susan" is of mahogany with a glass top; 14 in. diameter; \$12.50

Right. (562) Decorative in itself and useful when cocktails are served, is this tray of metal painted in a dark colour enlivened by a design of bright flowers and birds; 19 1/2 in. long; \$6



Right, above. (563) An attractive addition to the tea service is this lemon-dish of hammered silver with a glass dish inside; 3 7/8 in. diameter; sterling silver fork, 5 in. long; set, complete, \$6.95



Left, below. (564) Either salad or fruit may be served in this graceful bowl of light Chinese pottery. On the inside, there are odd figures in a deep blue shade; 10 in. diameter; price, \$4.50



ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS FOR ORDERING, SEE PAGE 56b



(565) Very handsome is an oval tray-cover with hand-embroidery and squares of filet lace on a linen ground. It is finished with Cluny edging; 14 3/4 in. long; \$2.75





*"Yes, it certainly has  
cleared my skin"*

# Resinol Soap

"After years of experimenting with all sorts of things for my skin, I began to use Resinol Soap. In a very few days I could see a marked improvement.

"It seems impossible that anything so simple as washing my face twice a day with hot water and a delightful toilet soap can have done more good than all those tedious, expensive treatments, but the fact remains that now my complexion is clear, with the natural glow of health and youth that I feared it had lost for good."

If you are having trouble with your complexion, if you find that an unattractive skin is a handicap in your social or business life, think what it would mean to have your problem solved so easily!

Try Resinol Soap a week and you will know why you will want it the year round. The soothing, healing Resinol medication in it reduces the tendency to blotches and oiliness, soothes irritated pores, offsets the effects of neglect or improper treatment, and brings out the real beauty of the complexion, giving Nature the chance she needs to make red, rough skins white and soft. *Resinol Soap is excellent, too, for the hair and for a baby's tender skin.*

Resinol Soap is not artificially colored, its rich brown being entirely due to the Resinol medication. Resinol Soap and Resinol Ointment are sold by all druggists and dealers in toilet goods.



# GIVE SOMETHING USEFUL THIS CHRISTMAS



For the college girl or her mother. No gift could possibly be more useful—more acceptable—more beautiful—than this magnificent trunk.

The finest example of the trunk-maker's art. The proudest product of the makers of

## HARTMANN

### Cushion Top Wardrobe Trunks

Known the world over as the only trunk that carries your clothes without a *wrinkle*.

Imported silk velour lining throughout. An indescribably rich combination of silver pattern over deep blue ground. Dark blue outer covering, black binding, polished brass hardware and solid bronze locks.

The strongest and most capacious trunk of its size. Laundry container and shoe box may be removed and hung up. Hanger section will accommodate seven suits, six frocks and two coats. 36 styles for women—\$30.00 to \$200.00.

### For the Soldier Son or His Father

Style No. 839 is ideal for military service and men's use generally. In the field it serves as trunk, clothes closet and chiffonier. Room for six suits and two overcoats. Suits will never wrinkle. Handsome imported lining. 41 styles for men—\$25.00 to \$200.00.



### Our Dealer Will Serve You

Write us if you do not know the Hartmann dealer in your city. He will gladly show you a Hartmann Wardrobe to meet your every requirement. *There is no trunk like a wardrobe—and no wardrobe like the Hartmann.*

**The Hartmann Trunk Company**

Factories: Racine, Wis.  
NEW YORK CHICAGO

Style No. 839 for Military Use

TRY THESE GIFTS

TO BEAUTIFY THE

ON ANY HOSTESS

HOSPITABLE HOME



(566) It is doubtful if there is any gift for the hostess which will be used more frequently and more gratefully than a mirror. This one is of unique shape, with a cupid design at the top; 38 in.; \$22.50

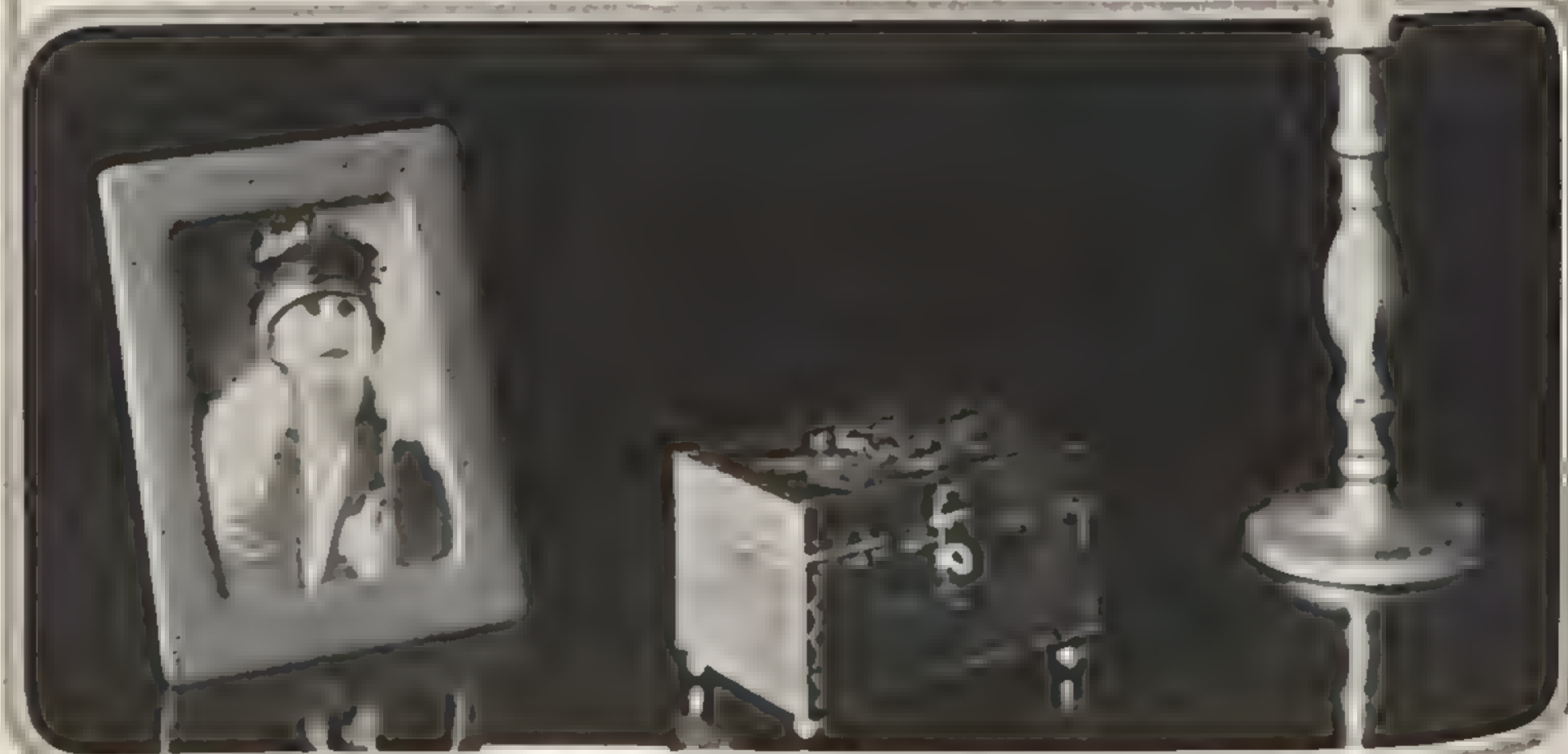


(567) There is something so friendly and hospitable about a knocker on the door. Here is an interesting one of solid brass, in an Adam design; \$4.50

ORDER YOUR  
GIFTS  
BY NUMBER



(568) A fold-away table of solid mahogany; 30 in. high when shut; \$6. (569) Rose silk, gold lace, gold handles, and tan silk lining make the hexagonal waste basket; 12½ in. high; \$5.50



(570) Ecraissé leather frame, in rose, brown, or blue; 6 in. high; \$2. (571) Brass candlestick for electricity; pair, \$3.50. (572) Parchment shield, hand-coloured; \$2. (573) Russian brass box, silver lined; also octagonal rounded; \$3.50





To be the *best* concern in the world to work  
for, and the *squarest* concern in existence  
to do business with — THE FISK IDEAL



# ROSE REAL BEAUTY



**MARINELLO**

TOILET  
PREPARATIONS  
AT ALL  
MARINELLO LICENSED SHOPS

MARINELLO COMPANY - CHICAGO, ILL.  
REPRESENTED IN 3000 CITIES





Haviland  
France

# Haviland China

AN unequaled variety of shapes and decorations for services of taste and distinction, that harmonize with the surroundings of any Period.

\* \* \*

Complete Dinner and Tea Sets  
and special assortments for every occasion.

Rich Service Plates  
Bouillon Cups  
After Dinner Coffee  
and Dessert Sets

\* \* \*

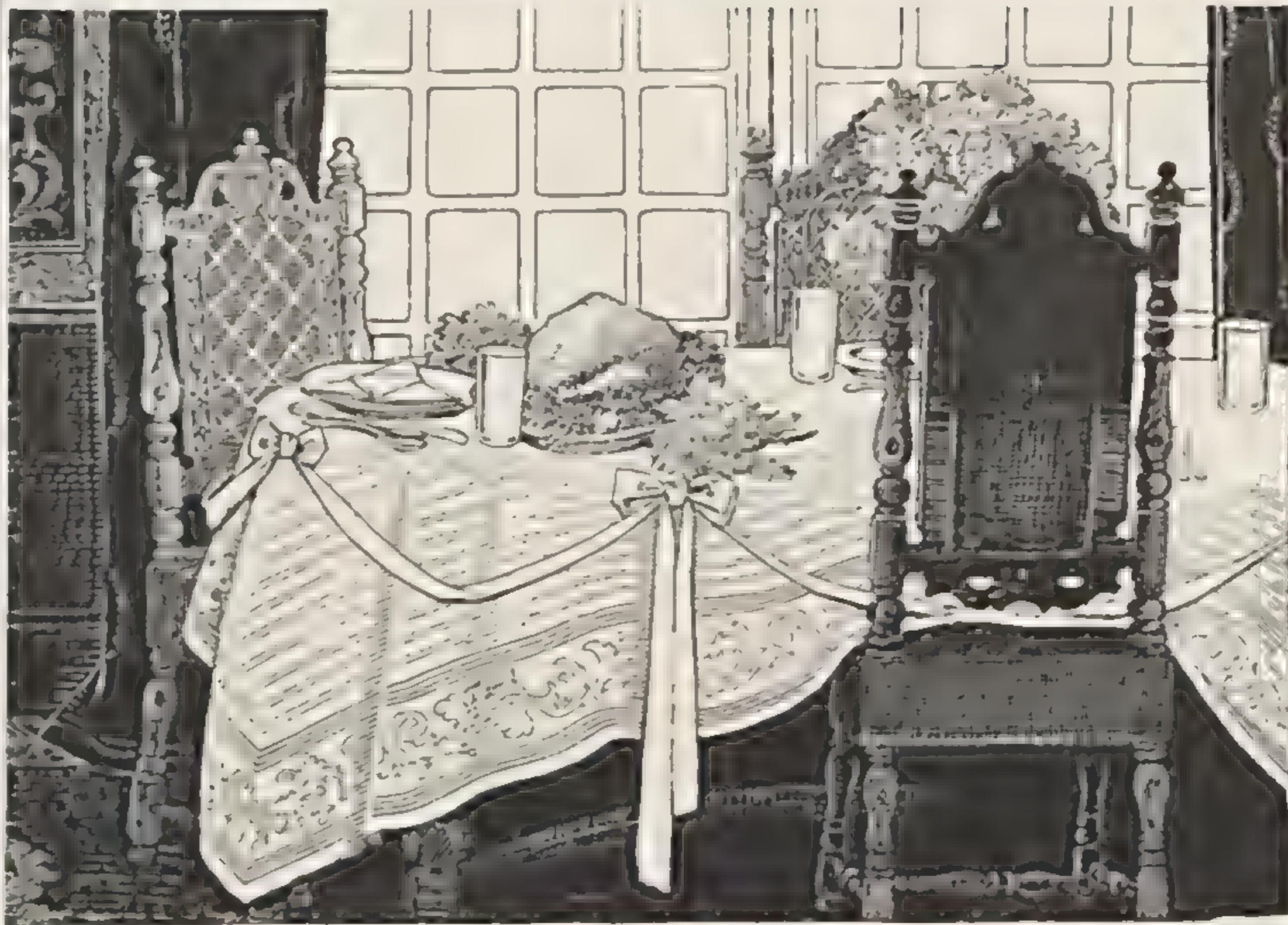
Many novelties not found elsewhere—exclusive productions of Haviland & Co.—Limoges, France—always appreciated as Wedding or Christmas Gifts.

## Haviland & Co

Founded 1837  
11 East 36th St. 10 East 37th St.

DECORATED BY  
Haviland & Co.  
Limoges





## Holiday Table Linens at McCutcheon's

Beautiful Linen lends an added charm to any table, but never more than when family and friends gather to celebrate the year's great festival of Christmas.

For sixty-two years McCutcheon Table Linens have been famous for their beauty and durability. "Linen" at this store means, now as always, *pure* Linen, the most reliable in quality and exclusive in design.

Notwithstanding the fact that present-day conditions have greatly increased the difficulty of securing supplies, our stocks will be found equal to the most exacting requirements.

The prices at which they are offered represent real economies for the reason that our purchases were made many months ago when prices were much lower than at present.

This season's designs include many beautiful floral effects, classical Scrolls and Stripes, Indian and other Oriental patterns as well as a multitude of scalloped, hemstitched and embroidered styles from the finest looms of Ireland, Madeira and other world-famed centers of the linen industry.

An early selection is earnestly advised. Stocks of many desirable patterns are limited and cannot be replaced.

*If you cannot make a personal visit to our store, write for Catalogue. Orders by mail receive our prompt attention.*

**James McCutcheon & Co.**

Fifth Ave., 34th & 33d Sts.

New York

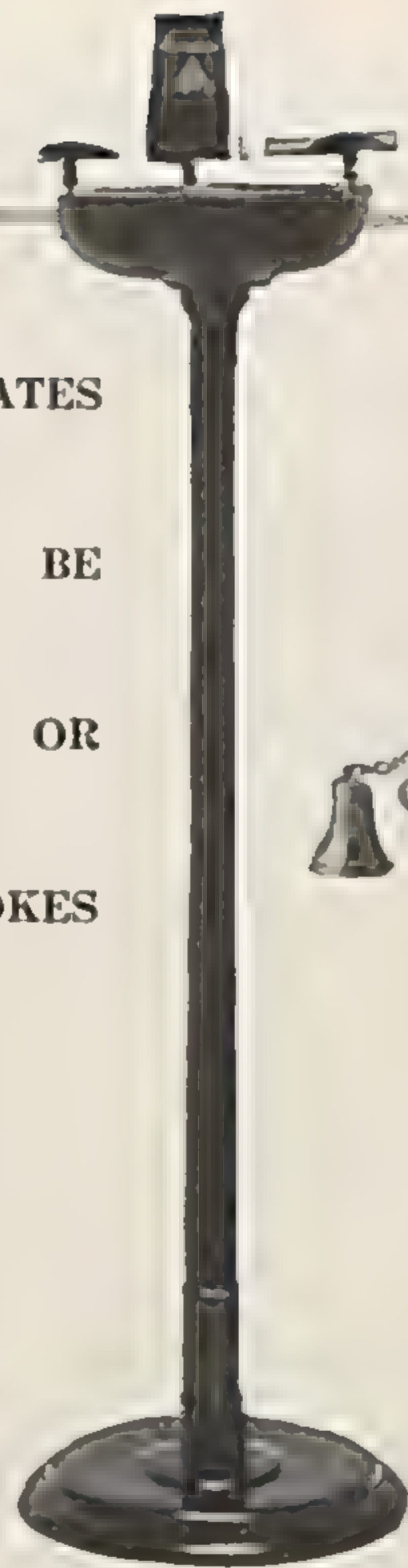


Reg. Trade Mark

A MAN APPRECIATES  
GIFTS THAT MAY BE  
PUT ON HIS DESK OR  
USED WHEN HE SMOKES



(575) Always ready to give the smoker a light is this little cigar-lighter, all of hammered silver. It has a convenient handle: 2 3/4 in. diameter; \$18

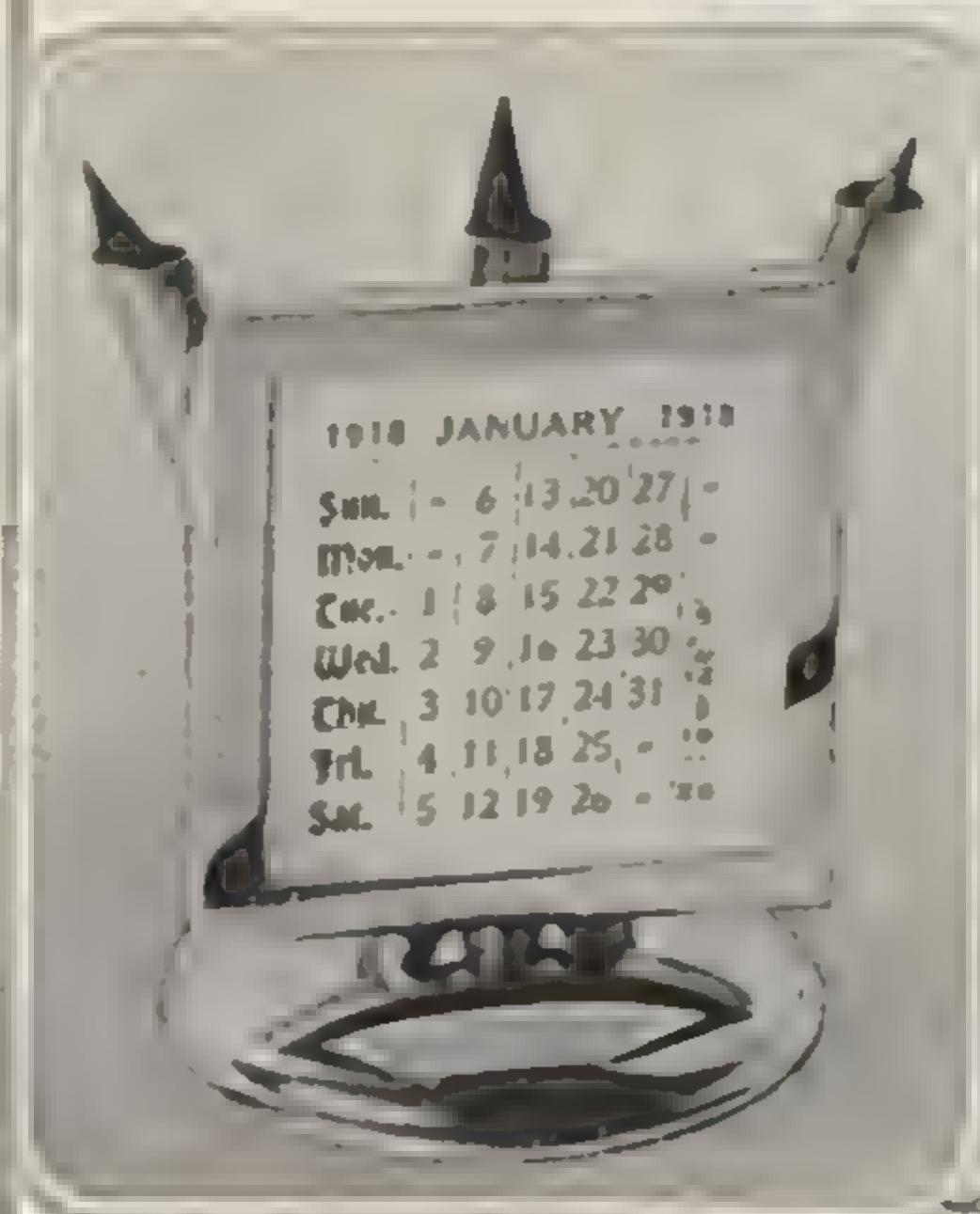


(576) A smoker's stand in mahogany finish has two cigar rests, a crystal ash-tray, and a match-box-holder of oxidized brass; 28 in. high; \$1

ORDER YOUR  
GIFTS BY NUM-  
BER. FOR DI-  
RECTIONS FOR  
ORDERING  
GIFTS SEE  
PAGE 56b



(577) A military frame of sterling silver has all the appropriate insignia, including an insert of red, white, and blue ribbon and a gilt eagle at the top, cabinet size; \$16



(578) Of sterling silver in plain bright finish is a calendar-holder that not only tells the day of the year but holds three pencils ready for use; 3 1/2 in. high; \$13



(579) Cigarette-boxes have a habit of looking singularly alike, but this one is individual. It is brown, lacquered, and lined with pewter; capacity, 100 cigarettes; \$10

(580) This wrought-iron bird, a most efficient smoking-stand, has a steel head, a beak that is a brass cigar-cutter, and a body that is an ash-tray; 45 in. high; \$25







## A Betty Wales Dress He Will Never Forget

A jaunty flare jacket effect and a splash of cherry-colored satin make this a delightfully brave, girlish silk dress for the days of farewell.

Its charming, youthful lines proclaim it a true Betty Wales, while every detail down to the Kleiner's Gem Dress Shields sewed in place bespeaks the usual splendid Betty Wales quality.

## Betty Wales Dresses

In sizes from 14 to 42, at exclusive Betty Wales agencies the country over. If you cannot locate one store in or near your city carrying genuine Betty Wales Dresses (known always by the label), write us.

Betty Wales Dresses for School, Street, Shopping, Business, Afternoon, and Evening wear, Style Book free. Statuettes of Betty Wales Good Luck Plushkin, 20c, stamps or coin.



Betty Wales Dressmakers

101 Waldorf Bldg.

New York





THERE ARE EVER SO MANY WAYS TO

HELP HER HAVE A MERRIE CHRISTMAS



**BERGDORF  
GOODMAN**  
616 FIFTH AVENUE  
between 49<sup>th</sup> and 50<sup>th</sup> Sts  
NEW YORK

Importers

Creators

**ORIGINAL SKATING COSTUMES  
BECOMING SPORTS APPAREL  
HANDSOME FUR COATS**  
of slim silhouette, beautifully draped  
on soft, graceful lines

Useful and Decorative  
**FUR SETS for GIFTS**

GOWNS · SUITS · WRAPS · COATS

(581) A fitting frame  
for the most delightful  
reflections is this oval  
gold mirror, with a  
dainty garland deco-  
ration at the top; 17  
in. high, \$10

ORDER GIFTS  
BY NUMBER

Left, below. (582)  
Graceful in shape is  
this little compote of  
della Robbia pottery,  
in della Robbia blue,  
yellow, and white, 6½  
in. wide, including  
handles, \$3



(583) Three dainty perfume bot-  
tles have a stand and bottle  
necks in cloisonné enamel, in blue  
or pink, on silver; bottles 1¼ in.  
high; \$11.50 complete



Left. (584) Imita-  
tion topaz  
stones set in a  
gold-plated chain  
give a pleasing  
note of colour;  
\$3.25

(585) A shield from the candle-  
light is this little three-sided  
shade of a translucent textile, giv-  
ing an amber light and painted in  
various colours; \$2.50 each



(586) Gay flowers bloom on the  
stoppers of these Venetian glass  
bathroom bottles, with names of  
various drugs; 6 in. high, \$3.50  
each. Set of 3, \$10










(587) Even such prosaic articles  
as tooth-brush holder, soap dish,  
or tumbler may become cheer-  
ful affairs when made of amber  
lustre; \$3.50 for set



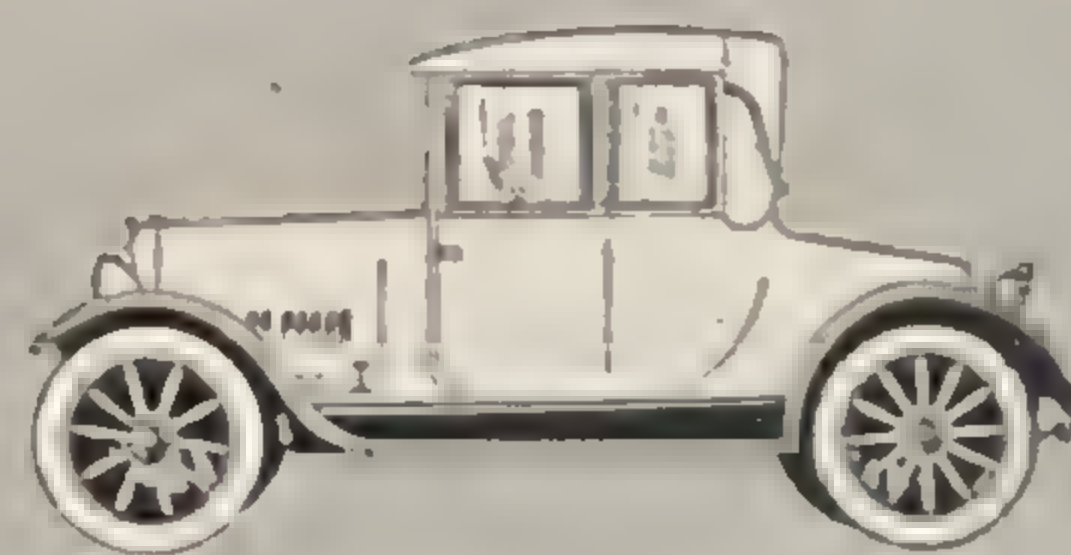
# Velie

## ENCLOSED CARS

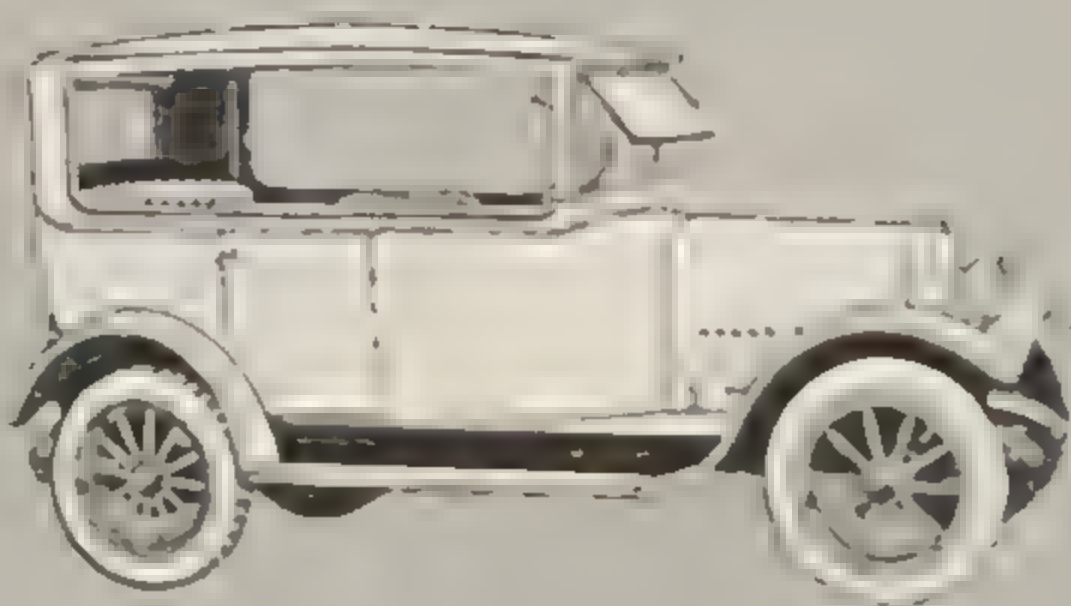
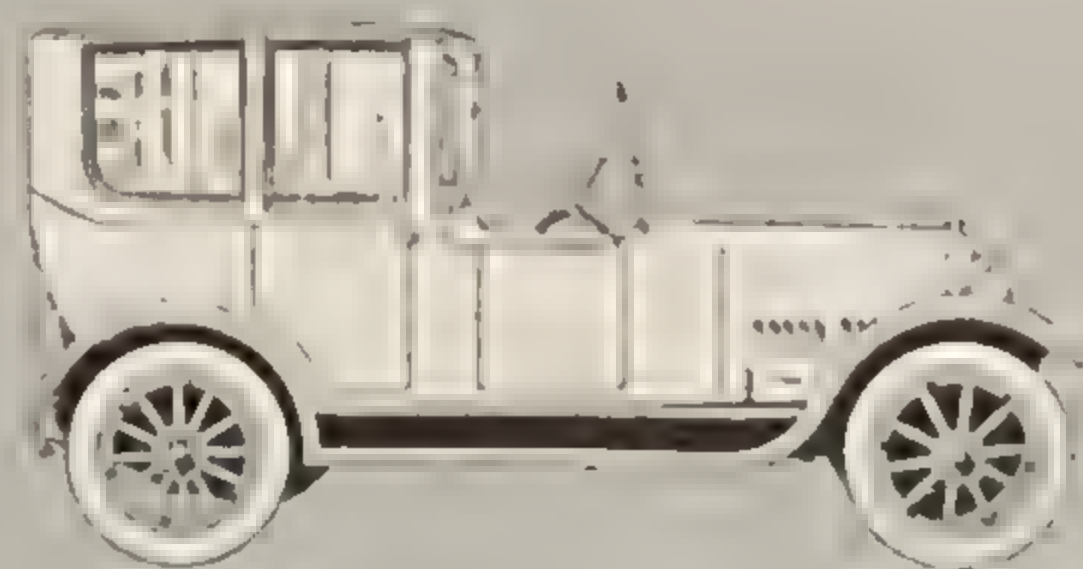
The supremacy of Velie Motor Cars has been established by constantly adhering to the "better quality" idea and sparing no expense to enable us to produce the best motor car value for the money.     

We invite comparisons with any and all manufacturers of automobiles, irrespective of price, and particularly as respects body line, finish and trimmings, in which we have specialized, and so successfully that we feel assured of receiving merited compliments from buyers of the nicest discernment  

VELIE MOTORS CORPORATION  
Moline, Ill.



<i>Cabriolet or Convertible Coupe.</i>	\$ 1750
<i>Touring Sedan, 5-passenger.</i>	1835
<i>Sociable Coupe, 4 passenger.</i>	1850
<i>Brougham or Town Car.</i>	2400





## S O C I E T Y

## Births

## NEW YORK

**James.**—To Dr. and Mrs. Henry James, a son.

**Wilson.**—To Mr. and Mrs. William Andrews Wilson, a son.

## Deaths

## NEW YORK

**Lydig.**—On October 24, at Pittsfield, Massachusetts, David Lydig.

**Parsons.**—On November 4, Schuyler L. Parsons.

## Engagements

## NEW YORK

**Aitkin-Farrington.**—Miss Edith Colfax Aitkin, daughter of Mr. William B. Aitkin, to Mr. Harold Phillips Farrington, son of Mr. Horace Farrington.

**Davidge-Cotton.**—Miss Dorothy L. Davidge, daughter of Mr. Samuel P. Davidge, to Mr. John B. Cotton, son of Mr. Clinton N. Cotton.

**Flint-Hubbard.**—Miss Louise Flint, granddaughter of the late Dr. Austin Flint, to Mr. James L. Hubbard, son of Mr. Charles L. Hubbard.

**Jones-Sloan.**—Miss Alice Lane Jones, daughter of Mr. William Jones, to Mr. Samuel Sloan, 2nd, son of Mrs. J. Rapallo Sloan.

**Lamont-Boyd.**—Miss Katharine Lamont, daughter of the late Daniel S. Lamont, to Mr. James Boyd, son of the late John Y. Boyd.

**Ochs-Sulzberger.**—Miss Iphigene Bertha Ochs, daughter of Mr. Adolph S. Ochs, to Lieutenant Arthur Hays Sulzberger.

**Parsons-Pratt.**—Miss Laura Cecelia Parsons, daughter of Mr. William H. Parsons, to Lieutenant Richardson Pratt, son of Mr. Charles M. Pratt.

**Swift-Warburg.**—Miss Katharine Faulkner Swift, daughter of Mrs. Samuel Swift, to Mr. James P. Warburg, son of Mr. Paul M. Warburg, of Washington.

**Trowbridge-Murray.**—Miss Mary Brewster Trowbridge, daughter of Mrs. Frank D. Trowbridge, to Lieutenant Lawrence C. Murray, son of Dr. Francis Wisner Murray.

**Underhill-Olyphant.**—Miss Helen Oakley Underhill, daughter of Mr. Frederic Edgar Underhill, to Mr. Donald Olyphant, son of Mr. Robert Olyphant.

**Whitlock-Renshaw.**—Miss Jeannette Emmet Whitlock, daughter of Mrs. Bache Whitlock, to Captain Alfred Renshaw, 302nd Engineers, U. S. A., son of Mr. Alfred H. Renshaw.

## BOSTON

**Elliott-Wulsin.**—Miss Janet Elliott, daughter of Mr. Howard Elliott, to Mr. Frederick Roelker Wulsin, son of Mrs. Lucien Wulsin.

## CHICAGO

**Gooding-Blaine.**—Miss Eleanor Gooding, daughter of the Reverend Alfred Gooding, to Mr. Emmons Blaine, son of Mrs. Emmons Blaine.

## PITTSBURG

**Guthrie-Connyngnam.**—Miss Jessie Wright Guthrie, the daughter of Mrs. George W. Guthrie, to Mr. William H. Connyngnam.

## SAVANNAH

**Hunter-Gordon.**—Miss Leonore Hunter, daughter of Mr. John Heard Hunter, to Mr. Ambrose Gordon, son of Mr. Beirne Gordon.

## Weddings

## NEW YORK

**Acheson-Woolley.**—On October 25, in Saint George's Centennial Chapel, Mr.

John Huyler Acheson, the son of Dr. Edward Goodrich Acheson, and Miss Cornelia Delite Woolley, daughter of Mrs. Cornell Woolley.

**Bigelow-Feustman.**—On October 25, at the home of the bride's parents, Mr. Emerson Bigelow, son of Mr. Charles E. Bigelow, of Norfolk, Connecticut, and New York, and Miss Marian Feustman, daughter of Mr. Leon P. Feustman.

**Berger-Barbour.**—On October 26, in Saint George's Church, Lieutenant Alexander Lambert Barbour, O. R. C., son of Mr. William Ransom Barbour, and Miss Charlotte Alice Berger, daughter of Mrs. Lucius Montrose Cuthbert.

**Bodell-Cozzens.**—On October 29, in the Fifth Avenue Presbyterian Church, Mr. Joseph James Bodell, of Providence, Rhode Island, and Miss Marie Christine Cozzens, daughter of Mr. Stanley T. Cozzens.

**de Polignac-Eustis.**—On October 24, in the Lady Chapel of Saint Patrick's Cathedral, The Marquis de Polignac, and Mrs. James B. Eustis.

**Devereux-Townsend.**—On October 27, in Saint Agnes's Church, Lieutenant Leslie Warnick Devereux, U.S.R., and Miss Noemi G. Townsend, daughter of Mr. James Bliss Townsend.

**Ellis-McClintock.**—On November 7, in the chapel of the Cathedral of Saint Peter and Saint Paul, Captain Franklin H. Ellis, 23rd Engineers, U. S. R., and Miss Katherine G. McClintock, daughter of Mr. A. Garrison McClintock.

**Hubbard-Dahlgren.**—On October 30, at Douglas, Arizona, Lieutenant John Flavel Hubbard, of the Tenth Field Artillery, U. S. Reserves, and Miss Ulrica Dahlgren, daughter of Mrs. Drexel Dahlgren.

**Mayer-Boyesen.**—On October 6, at the Mairie du Premier Arrondissement in Paris, France, Mr. Carlos Mayer, and Mrs. A. Mott Barclay Boyesen.

**Nichols-Morgan.**—On November 14, at Matinicock Point, Glen Cove, Long Island, Mr. George Nichols, son of Mr. John W. T. Nichols, and Miss Jane Morgan, daughter of Mr. J. Pierpont Morgan.

**Pardee-Trevor.**—On October 27, in Saint Bartholomew's Church, Dr. Irving Hotchkiss Pardee, and Miss Margaret E. Trevor, daughter of Mr. Henry Graff Trevor.

**Taylor-Sedgwick.**—On November 14, Mr. James B. Taylor, junior, son of Mr. James B. Taylor, and Miss Aileen Sedgwick, daughter of Mrs. Harry Sedgwick.

**Wayland-Clarkson.**—On November 10, in Saint Agnes's Chapel, Mr. Elton S. Wayland, and Miss Helen P. Clarkson, daughter of Mr. Ashton C. Clarkson.

## BALTIMORE

**Bosley-Cromwell.**—On November 10, Mr. John Bosley, junior, son of Mr. John Bosley, and Miss Elizabeth Hammond Cromwell, daughter of Mrs. Richard Cromwell, junior.

**Meredith-Lloyd.**—On November 17, Mr. John Alexander Meredith, son of Mr. Wyndham R. Meredith, of Richmond, Virginia, and Miss Elizabeth Key Lloyd, daughter of Mr. Charles Howard Lloyd.

## BOSTON

**Winsor-Jackson.**—On November 10, in the Arlington Street Church, Mr. Kennard Winsor, son of Mrs. Alfred Winsor, and Miss Adelaide Jackson, daughter of Dr. Henry Jackson.

## CHICAGO

**McCormick-Cudahy.**—On November 3, at the home of the bride's parents, Mr. Leander McCormick, and Miss Alice Cudahy, daughter of Mr. Edward A. Cudahy.

## PHILADELPHIA

**Donaldson-Du Pont.**—On November 24, Mr. William Wilcox Donaldson, son of Mrs. Frank Donaldson, and Miss Renée de Belleport Du Pont, daughter of General T. Coleman Du Pont.

**Rowland-Howell.**—On November 3, in All Saints' Church, Torresdale, Pennsylvania, Mr. William Overton Rowland, son of Mrs. W. Overton Rowland, and Miss Cecile Fittler Howell, daughter of Mrs. Charles H. Howell.

**Tiers-Leach.**—On November 10, Mr. C. Harold Tiers, son of Mrs. C. Harold Tiers, and Miss Frances Manning Leach, daughter of Mr. J. Granville Leach, junior.



Copyright  
Stein & Blaine

Surpassing loveliness is manifest in the **Palm Beach** styles for the coming season. Our collection of models contains other gowns quite as charming as this—Miss Steinmetz creation; made of crepe de chine and handkerchief linen.

Gowns Suits Wraps Furs

# Stein & Blaine

Furriers and Ladies' Tailors

8-10 West 36th St.

New York





**A**N ENGLISHMAN, over here, once said—"You Americans buy things either because they are expensive—or because they are cheap."

A clever epigram. But is it true?

In the case of Fatimas, most men do not consider price at all. Men want Fatimas—they *insist* on Fatimas—because they have found that no other cigarette offers quite as much smoking-pleasure.

For, here is a cigarette whose pure Turkish blend is exceptionally smooth and well-balanced. That is why Fatimas *never* disturb—*never* irritate—*never* remind you that you have been smoking even though you may occasionally smoke more often than usual.

You'll be glad that you tried Fatimas!

*Liggett & Myers Tobacco Co.*

**FATIMA**  
*A Sensible Cigarette*





## A S S E E N b y H I M

(Continued from page 48)

the fairy spectacle. I must confess that many juvenile parties, and especially English ones, are fearful bores. Why cannot we provide something other than the perennial magician and the Punch and Judy show? In New York, several variants are offered. There are marionettes, both Italian and French, which can be hired for an afternoon, and in whose repertoire are naval and military battles, as well as farce and comedy. And then, of course, there are the "movies" for private exhibition. Many of us have our own moving-picture theatres and hire or purchase the best films to be had. There are houses all over the United States from which one can rent any desired film, including those of Marguerite Clark and Mary Pickford and the wonderful Jack the Beanstalk—all juvenile favourites. One might even find a harmless Charlie Chaplin film. And it is wise to have the best, for children are keen critics, and they are well up on the latest things. At a party they do not want educational films or interludes of stale news and civic processions in small town. I would not have a "movie" theatre party, even at one of the best houses.

A matinée dance, too, is fairly certain of success. For a party for the youngest set, just from the nursery, the English recipe calls for an exhibition of the toys of the children of the house,—mechanical toys and dolls and picture books—on tables, to be looked at and played with by the little guests. In England, too, after conjuring, or the Punch and Judy, or troupes of performing dogs, birds, or monkeys, there is a dance, and then games are played. At Christmas and New Year's there is generally a tree and then light refreshments. For a juvenile ball, there is always supper, and I fear that pampered children expect about the same menu which is served to their elders. Of course, there should be neither alcoholic punch nor wine of any kind.

## CONCERNING WEDDINGS

I have on my list some queries as to weddings and christening-parties; the first, concerning second marriages. A widow or a woman who is divorced has neither bridesmaids nor attendants. A second wedding should always be a quiet affair. The bride may be given away by a male relative, or by a female one, in default of the other. Elaborate gifts are not expected on the occasion of a second marriage. At many fashionable Roman Catholic weddings, the ceremony is followed by the celebration of the mass. The ritual, which is sometimes confusing to a non-Catholic, omits the Gloria and the creed, both of which are sung or chanted at all the high masses. The ceremony takes place before the mass. At the close of the mass, the bridal couple are blessed, and they leave the prie-dieu and go within the chancel railings. The most feasible form of ceremony is a low mass, spoken, not chanted, by the priest, during appropriate organ music. The high mass calls for a longer and more elaborate ceremonial. Masses are said or sung be-

fore noon, or occasionally said at half after noon. Roman Catholics sometimes marry in the afternoon, but there is no mass on these occasions. It is well to remember that at a Roman Catholic wedding in a French church, either in the United States or Canada, there is likely to be a collection. This frequently is taken up by the attendants, each bridesmaid, on the arm of an usher, presenting a silver plate for charitable donations. This is only done in Gallic society, in America, but is universal in France.

It is very smart to follow the English vogue in christening-parties. These are more or less family affairs; the ceremony usually takes place at church, in the afternoon, but may be at the house. It is good form to have only a few guests at the actual ceremony, and to ask others to come in afterwards. In England, if the child is a girl, two godmothers and one godfather are necessary; if a boy, two godfathers and one godmother are required. Roman Catholics must have one godfather and one godmother of that faith; there may be others of another religion, but they are only honorary, and are not recognized by the Church. The French have a law forbidding the marriage of a godchild and a godparent, and I believe that ecclesiastically, also, it is forbidden. This might be important if an adult is baptized, or if a godfather fell in love, in after years, with his goddaughter. Frequently, when it is difficult to find a suitable godfather, a boy, about the age of ten or twelve is chosen, and in this circumstance complications might ensue. In this country, the godparent is generally chosen from among the relatives, but in England at least one friend is usually included among the godparents.

## TO CELEBRATE A CHRISTENING

In England, if the infant is a girl, gifts of jewellery are given, and, if a boy, of silver plate; either may be given silver spoons, forks, mugs, or porringers. Occasionally bank accounts are started, and last October many American godchildren were given Liberty Bonds. The gifts are usually sent a day before the christening. The officiating priest receives a fee; in this country, it is usually a cheque. A pretty old-time custom was to place a number of gold pieces in a box of confections, which are frequently given as favours, and to present them to the clergyman. Boxes of these confections, without the golden harvest, are given to friends, as are boxes of wedding-cake at a wedding. White is the colour for girls and pink for boys. In England, the nurse is given a tip by the godparents, varying from five shillings to a sovereign. Over here, from five to ten dollars is customary. At the reception tea, abroad, the hostess receives the guests in the drawing-room and, when all have arrived, she accompanies them to another room where light refreshments, including a christening-cake, are set forth and served by maid servants, assisted by the host. Here we have a buffet and, usually, champagne or a punch. Invitations are by telephone or by informal notes.



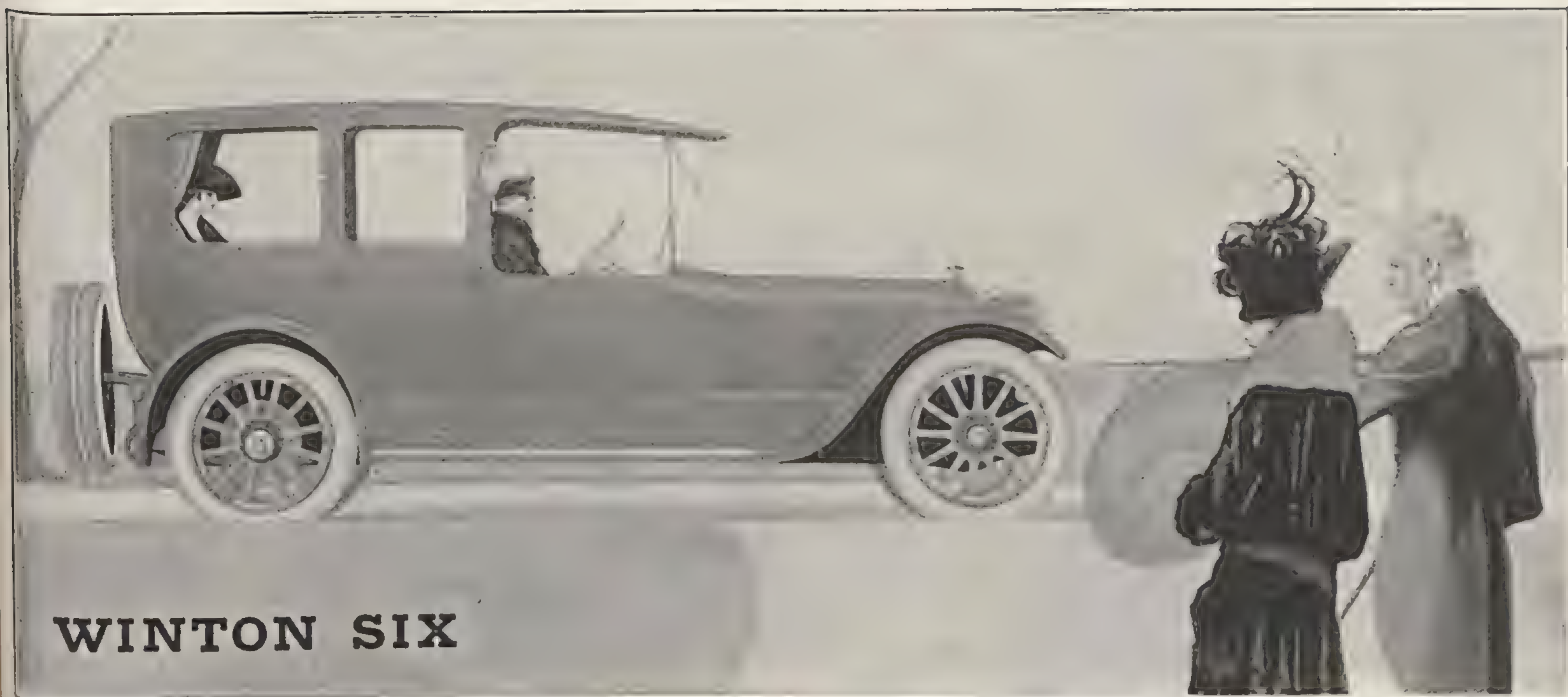
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*Fifth Avenue at 35<sup>th</sup> Street*  
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*The long sharp edge of winter, so soon to come,  
will not stop the activities of closed car owners*

AS comfortable and secure as in a lounging room, they will travel to their engagements in serene good temper. Protecting health, saving time, and promoting cheerfulness, no matter what the weather, the closed car is essential to well-rounded living thruout the year.

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to increase  
without notice*

Coupled with these advantages, the Winton Six buyer may express his individual taste in the color harmony, finishing fabrics, appointments, and body design of his closed car, so that it becomes a delightful personal possession, a car characteristically his own.

Early delivery requires an early order. Better telephone our nearest branch house or dealer right now.

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Branches in New York, Boston, Newark, Baltimore, Philadelphia, Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, Milwaukee, Minneapolis, Kansas City, Los Angeles, San Francisco, Seattle



## WIRING ONE'S WAY

(Continued from page 48)

"Our thoughts turn to you with affection and best wishes at this Easter season, with the hope that peace, prosperity, and plenty may attend your life to-day and through all your days to come."

Personally, I am devoted to Number Seven:

"Best wishes for a happy Easter."

Between Easter and Thanksgiving, friends are liable to perpetrate anything; birthdays, weddings, babies, graduations, follow one upon another. And, whatever the event is, it will call for an expression of sympathy from you, and the unhappy person who lacks the book I am reviewing will be back at the old stand again, mangling the telegraph blanks, laying in a stock of wrinkles between the brows, and contracting lead poisoning from chewing pencils by way of inducing thought.

On the other hand, do but look at the peaceful possessor of the Social Key. Suppose A's mother-in-law has had a birthday, does not Number One in the Birthday Chapter fill the bill?

"Many happy returns of the day. My (our) affectionate thoughts, and every good wish go to you on this your birthday. May each succeeding year bring to you the best satisfactions which life holds."

There is something for everyone here. If you half close your eyes, you can almost see Witter Bynner telegraphing Number Five to Amy Lowell:

"May all your ways be pleasant ways and all your days be happy days."

For the well-wisher whose head rules his heart there is Number Two:

"Many happy returns of the day."

But the people of temperament, to whom accuracy is little and feeling is everything,—with what joy will they fall upon Number Fifteen:

"I think of you on your birthday, and I think of you on every day that lies between your birthdays, and every thought of you is a wish for your happiness."

Nothing, I think, is missing in the chapter on wedding messages. There is just the right note of bitterness for the discarded suitor, in Number Five:

"The best I can send to you on your wedding day is that you will find in your new life every dearest wish of your heart."

And then there is Number Ten:

"We unite our congratulations with those of your many friends and wish it were possible to be with you to-day."

This can be used with great effect by those who somehow were left off the invitation list.

And then Number Eleven:

"Heartiest congratulations. May your path be strewn with roses."

This will appeal to people of conservative tastes. The very essence of choice: tobacco and old wine lurks in Number Twenty:

"To the bride and groom, love and congratulations from an old friend."

While no thought seems to have been taken for triplets or even twins in the chapter which, properly enough, follows "Messages on the Birth of a Child," still, there is much here that is useful and to the point. What could be more delicate than Number Six:

"We rejoice with you in the little life which has come into the world to gladden your days."

Number Seventeen has a cordial ring:

"My Greetings to the new boss of the household. May he (or she) live long and prosper."

Over the chapter containing messages of condolence we will not linger. Here, however, is Number Fourteen:

"In the death of your dear father (mother—wife—sister—brother) I (we) have lost one whom it was my (our) privilege to call my (our) friend. My (our) heartfelt sympathy goes out to you in your sorrow."

So much, then, for the perilous sea of friendship. With such a chart we may hereafter brave its every treacherous tide. But what, you ask, of that relationship which "ripens into love"?

Ah, telegrams were invented for lovers. And whatever they say, goes.

## EMPHASIS BY CONTRAST

(Continued from page 30)

tea-gown is slit at either side and is slightly draped in at the back under a long square train, which is lined with the plain chiffon. Every line of the gown expresses dignity and charm. The daughter's tea-gown expresses something quite different; it is daintily youthful and frivolous,—the very materials, cream chiffon, lace of a soft cream shade, and narrow pink satin ribbons, express lightness and charm. There are garlands of flowers on this gown for afternoon, which add to its gay charm. These flowers are very small and are made of silk in soft pastel shades.

At the lower left on page 31, the evening gown worn by the mother is of black and gold brocade, with a bodice of gold net and gold lace over flesh coloured chiffon. The gown is made on long straight lines and is slightly draped, so that it pulls it rather tightly about the ankles.

From one side, this drapery runs into a short train which is finished with a large tassel of gold and black cords. Miss Gordon carries one of the new clipped ostrich feather fans in yellow and gold shades. The gown worn by the daughter is very youthful and a typical dancing frock for the young girl. It is of pink tulle over pale pink silk, with a tunic overskirt of orchid pink silk, exquisitely embroidered in garlands done in the pink silk, outlined with silver thread. The foundation of the dress is entirely of over-tulle, and there is a succession of the skirts which end in narrow ruffles of the pink tulle, picot edged. The girdle is of pink silk and silver, and ties in a bouffant bow at the back. A small corsage of pink flowers in pastel colours is used at one side of the bodice. The bodice is entirely of the pink tulle over pink chiffon and silk and has a round neck.

## Holiday Fur Suggestions

THIS Mole Coatee with Skunk Collar and Cuffs illustrates one of our many practical suggestions.

Pleasing Styles and Moderate Prices characterize our Fall and Winter Models from the Popular Garment to the Most Luxurious.

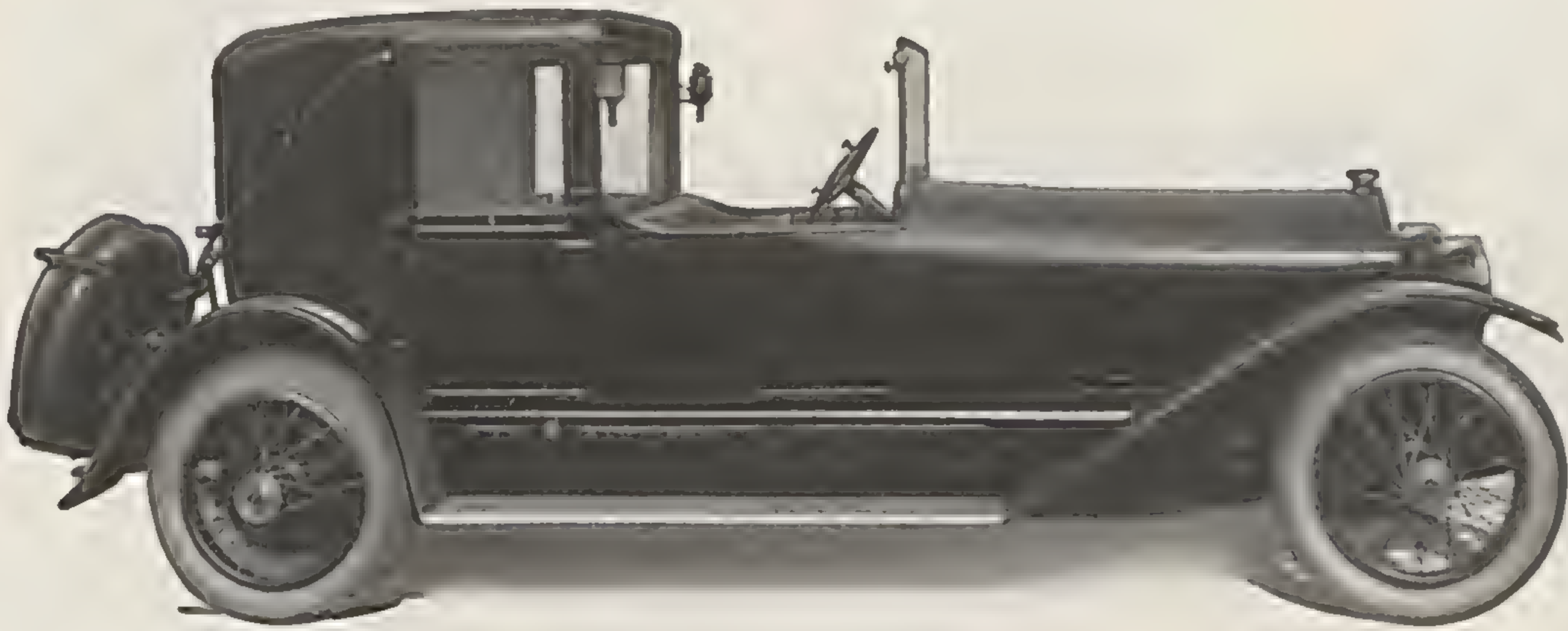
SEND FOR STYLE BROCHURE

A. Jaekel & Co  
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Between 35th and 36th Streets





*Sporting Cabriolet*

DESIGNED AND BUILT FOR MRS. JOHN WANAMAKER, JR. OF PHILADELPHIA

*Custom Department*

THE LOCOMOBILE COMPANY OF AMERICA

*Makers of Fine Motor Cars*

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Practical, Charming Gifts

Wonderful color effects, mellow tones, mottled glazes, practical utility—these make Fulper Pottery a happy thought, an individual gift at moderate cost

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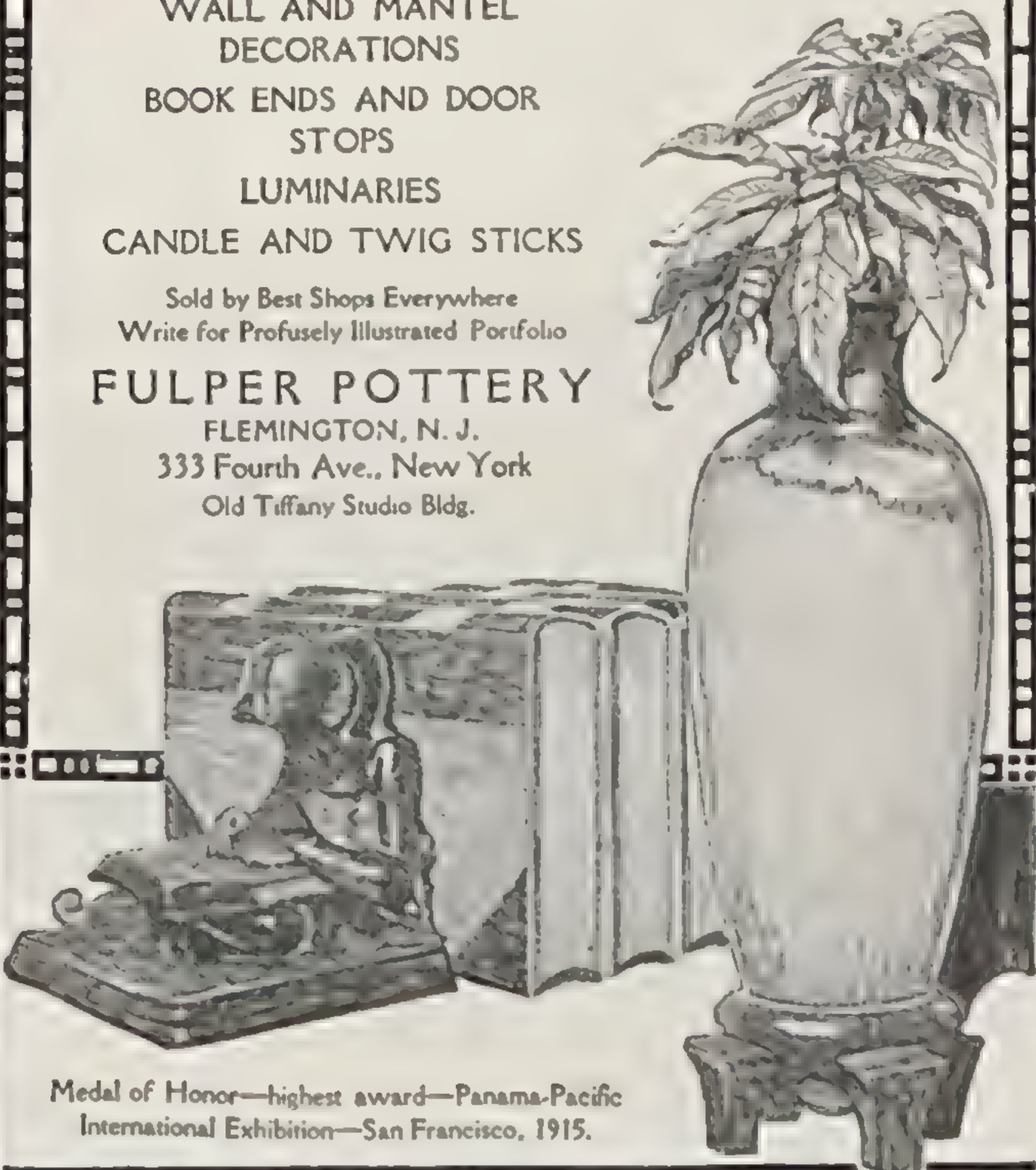
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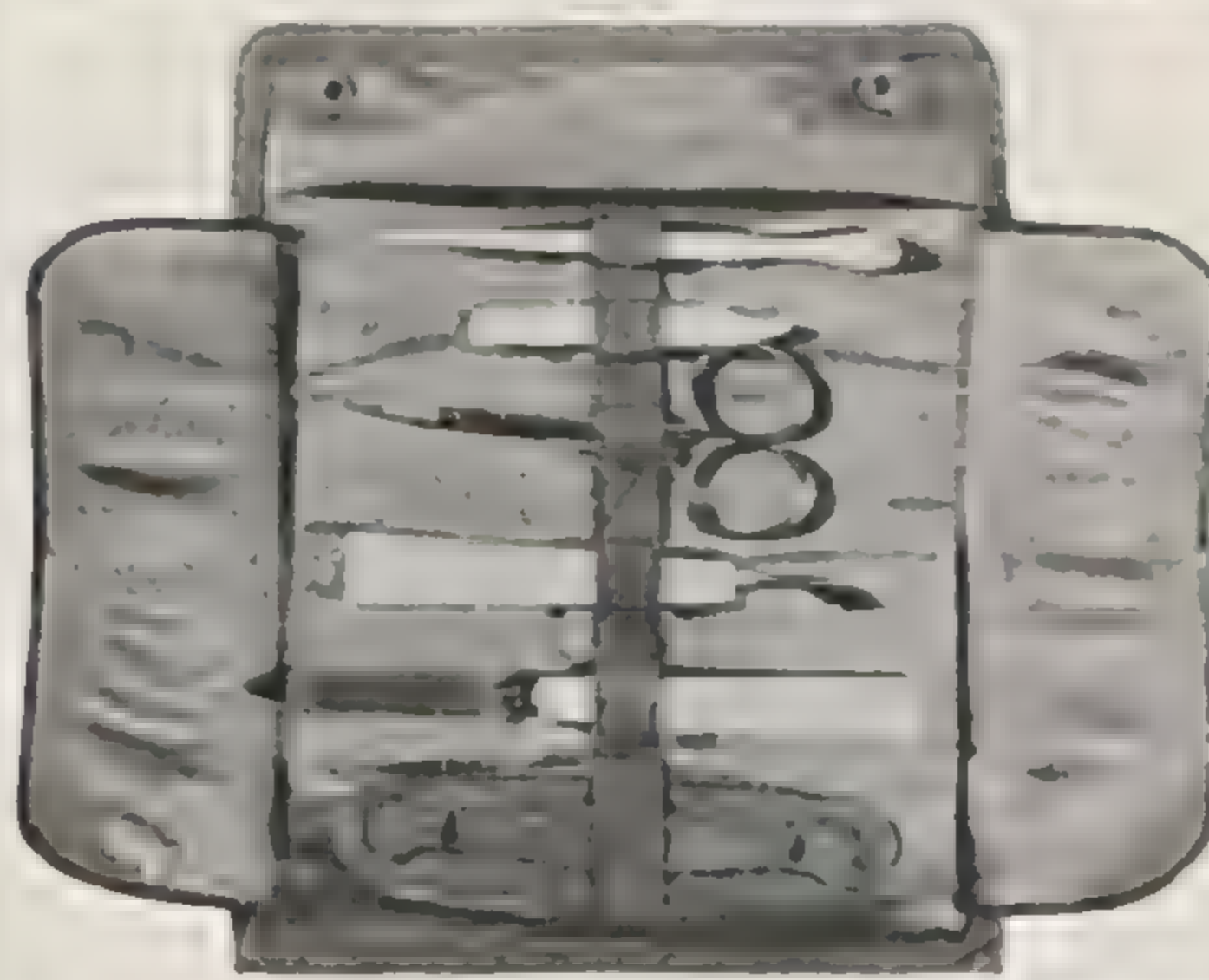
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*Set No. 901. For grown ups. Suede leather, will roll up compactly and contains the necessary instruments for the care of finger nails, with French ivory handles, quality warranted, price \$5.00 each.*

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A special manicure file, triple and double cut, 25c. each.*

*Polpasta  
A finger nail polishing paste, requires no buffer, 25c. each.*

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We would appreciate your asking to see these goods at the toilet goods counter of your favorite department store. If they do not carry them we will send them direct.



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"CONTRAST"—Song of the Shirt to Date—on Request

*This little colonial lady of the blue poke bonnet and the rose-sprinkled yellow dress stands primly, bouquet in hand, to keep the boudoir door open; 8 in. high; \$10*



ON HER DRESSING-TABLE

FREQUENTLY, inclement weather, too much time spent indoors, and the absorbing round of duties just before Christmas show their effects in the faces of even those most favoured by nature. The wise woman is quick to note the tell-tale signs which warn her that, if she values her looks, she must not for a day neglect whatever form of skin treatment she has found to be most beneficial in her particular case.

A well-known specialist is giving an unusual treatment that produces very satisfactory results. It requires, of course, an authoritative diagnosis of the skin first, in order to follow the treatment with the proper creams that will fill out hollows and smooth away or prevent further wrinkling. The basis of this treatment is the application of cereal packs to cleanse and soothe the skin and, immediately after, the use of ice and astringents to rejuvenate it. A lovely lustre is given to the skin if a certain exceedingly good day cream is used under powder on the face, hands, and arms. It may be purchased for \$1.50 a box.

If the skin has been neglected, however, and there are traces of a heavy coat of tan, sunburn, or freckles, then one should use a bleaching cream that is quite magical in its effect. It is particularly recommended to remove from the neck that ugly burned look which is the result of wearing low collars during the summer. The arms and hands are also greatly benefited by applying this cream; it costs \$1.50 a jar.

For ordinary daily use, there is a liquid bleach which protects and preserves the skin, giving a velvet smoothness. This makes an excellent foundation for powder and costs \$1 a bottle.

But mere applications for the skin, no matter how efficacious they may be,

will not do all that must be done to prevent a woman from acquiring with years more of a plumpness than is consistent with the prescribed lines of beauty. Modern science has proved that excessive fat is a disease and a really dangerous condition; normal health calls for normal weight. The trouble is that the average woman neglects to take proper exercise and awakes one day to find that her muscles have become flabby, causing arrested circulation and excessive fat, with all its attendant ills.

It is very hard, to be sure, to take up any exercise if one has grown unused to it, but there is a delightful new method that will be very welcome to the woman who has lost the habit of exercising. It entails merely sitting still while pads and a gentle heat are applied. Involuntary exercise of all the muscles at once is thus produced, causing a speedy and permanent reduction of fat on any part of the body. It is claimed that this method not only reduces the weight but strengthens the heart action, normalizes the blood pressure, and induces deep breathing.

Parisian specialists are the originators of some very attractive Christmas packets containing powders, perfumes, sachets, and all the dainty trifles that are such aids to beauty. In one effective tan box, tied with a harmonizing satin bow and lined with tan silk, are an ounce bottle of one of the very best perfumes and a box of face powder and bottle of sachet to match. This charming gift box may be bought for \$3.50.

*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where the articles are shown.*



*At last a holder has been found for the indispensable telephone book. This one of painted green tin with a dark blue border is decorated with a basket of tulips and roses; \$9.50*



IN THE NEAR FUTURE WE PROBABLY SHALL BE COMPELLED TO ACCEPT ORDERS SUBJECT TO SUCH CONTINGENCIES AS THE NATIONAL NEEDS MAY DEMAND. PROMPT ACTION UPON THE PART OF INTENDING PURCHASERS THEREFORE, MAY SAVE CONSIDERABLE DELAY IN THE OWNERSHIP OF A SIMPLEX CAR AS WE HAVE FOR IMMEDIATE DELIVERY A LIMITED NUMBER OF FINISHED CARS EQUIPPED WITH BODIES BY THE FOREMOST NEW YORK BUILDERS

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*The only place in America where it can  
be taken just as comfortably as in the Spring or Fall*

Many who, in former years have regularly visited Harrogate, Aix-les-Bains, Carlsbad, Vichy and other European Resorts (at present inaccessible on account of the war) are now taking the cure at Hot Springs and find it just as beneficial, and the climate and surroundings much superior.

*The curative value of the waters (celebrated since 1735) is vouched for by eminent physicians from all parts of the world and by sufferers who have experienced their wonderful effects.*

**THE BATH HOUSE** is modern, complete and comfortable, and is connected with the Hotel by a sunlit viaduct, so that the bather may go to and from his room without outside exposure.

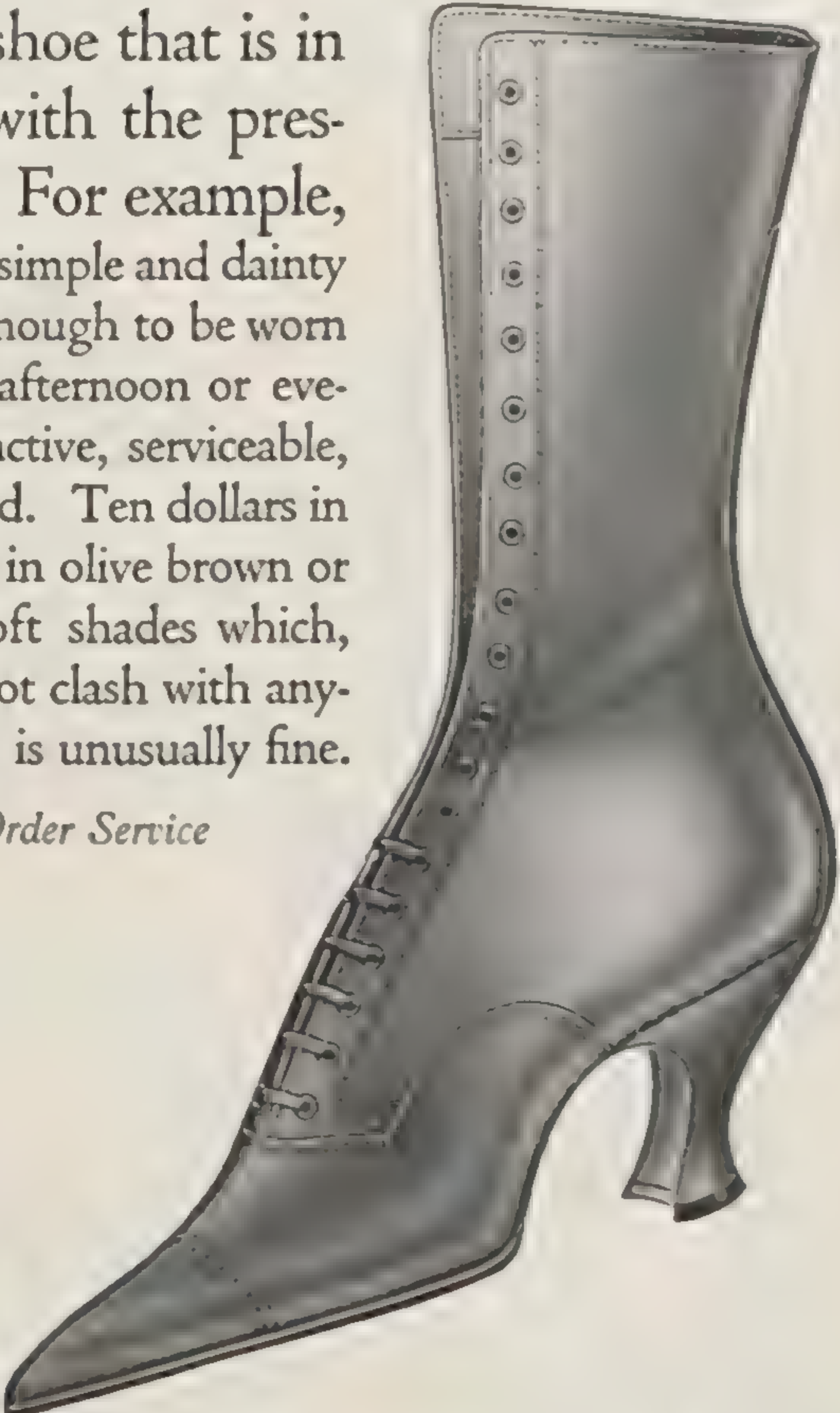
**Renewed Health—Rest—Recreation**  
Glorious wooded mountain scenery, Riding and Driving over interesting mountain roads and trails—Golf, Tennis, and a variety of other sports give an added zest to outdoor recreation.

**CHRISTIAN S. ANDERSEN**, Resident Manager, Hot Springs, Va.  
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HERE is a shoe that is in keeping with the present-day feeling. For example, in white kidskin it is simple and dainty and yet substantial enough to be worn anywhere, morning, afternoon or evening. Smart, distinctive, serviceable, and moderately priced. Ten dollars in white. Nine dollars in olive brown or dark gray—both soft shades which, like the white, will not clash with anything. The kidskin is unusually fine.

Prompt Mail Order Service



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## "It Saves Me a Dollar a Day"

### This Delicious Quaker Oats

Many an average housewife is saving a dollar a day by using Quaker Oats.

A 12-cent package of Quaker Oats contains more nutrition than twenty eggs. Or 2½ pounds of round steak. Or five pounds of fresh fish.

Each \$1 spent for Quaker Oats buys as much as \$4 in the average mixed diet.

As a balanced food, oats stand supreme.

As a vim-food, oats have an age-old fame.

No other grain food matches oats in flavor.

So Quaker Oats mean more enjoyment, better feeding, vast economy. Make them more than a breakfast dainty. Use them in bread, muffins, pancakes, cookies, etc. In these high-cost days learn the delights of oats.



Bacon and Eggs  
Cost 5 Times as Much



Steak and Potatoes  
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Measured by Nutrition

## Quaker Oats

### The Doubly-Delicious Flakes

Specify Quaker Oats because of their extra flavor. They are made from queen grains only—just the rich, plump, luscious oats. We get but ten pounds from a bushel. Yet Quaker Oats cost you no extra price.

Among oat lovers the world over, Quaker Oats has won the leading place. All because of its delightful flavor. Now, when oat food is so important, let this flavor make it doubly inviting.

**12c and 30c per package in United States and Canada, except in Far West and South where high freights may prohibit**

#### Recipe for Quaker Sweetbits—A Cookie Confection

1 cup Sugar, 1 tablespoon Butter, 2 Eggs, 2½ cups Quaker Oats, 2 teaspoons Baking Powder, 1 teaspoon Vanilla.

Cream butter and sugar. Add yolks of eggs. Add Quaker Oats, to which baking powder has been added, and add vanilla.

Beat whites of egg stiff and add last. Drop on buttered tins with teaspoon, but very few on each tin, as they spread. Bake in slow oven. Makes about 65 cookies.

(1733)

## WHAT THEY READ

CAN a society such as ours, made up of habitually overworked men and women, rich and poor, and a relatively small group of professional idlers, busied with trifles, have a fictional literature of high quality? Most of us are asking of fiction merely surcease from the round of daily toil, from its overexcitement or from its deadly dullness, while the busy idlers have too many vain endeavours a day to spare time for serious fiction. When a novel was praised in a club drawing-room the other day as the best recently sent out by the American press, a man distinguished as a soldier, lawyer, and business administrator asked: "But is it pleasant?" Here was a man with a critical taste that would have enabled him to enjoy the best fiction of today or of any day, looking only for something "pleasant." Now there is no reason why pleasant fiction should not be true to human life as it is seen by the author, but most current writers of fiction are giving us, not life as it appears to the eye of any sane person, but life as they fancy the largest possible reading public likes to see it depicted. Some readers, perhaps, believe, that the Island of Manhattan is the great madhouse that it seems to be in a good deal of current fiction. Simple folk persuade themselves that they may learn of human nature, not by looking into their own hearts and observing their neighbours, but by reading about fictional characters whose scene of action, ideals, point of view, and all else that matters are unlike those of the reader. As a matter of fact, the little village seamstress is, except in outward circumstances, mightily like her sister who lives in a modern American palace with twenty servants and a few cars at her command. It would never do, however, for the purveyors of fictional best-sellers to put this truth into their tales. The tired seamstress, whose days are apt to be a trifle dull and drab, reads fiction to escape into an unreal world, and our pot-boiling novelists are furnishing unreality for all tastes in books good for one season only, and prospering greatly in spite of wood-pulp at prohibitive prices. A few of these things should be preserved from the dust to which they are doomed, if only to show future generations to what lengths of absurdity writers will go when they have not learned the first and inexorable law of literary creation, that the one thing worth writing is the thing in which the author seeks to please, not a public, however large and profitable, but just himself. Fiction made upon a different plan may have its temporary value as a stimulant to dull lives or a narcotic to tired nerves, but it can hardly be better than this, and it may be worse.

WE CAN'T HAVE EVERYTHING, by RUPERT HUGHES, takes three "books" of a great many chapters each and nearly six hundred and fifty pages of not very large type to tell a mixed story of life in New York as it is lived according to the "movies," prepared for the entertainment and presumable enlightenment of unsophisticated folk in ten thousand American villages. Perhaps Mr. Hughes has never been able to shake off his native Iowan conception of New York, though there is a less charitable way of explaining the kind of thing he gives us as typical of society on the Island of Manhattan. His scenes are almost as much like those in which real persons actually figure as those "completely furnished homes" in the show windows of cheap shops, with their dropsical stuffed chairs, staring draperies, assailing pictures, and pitilessly varnished tables, are like any apartment that New Yorkers of sane and normal taste would consent to occupy. Mr. Hughes should date his rapid and amazing fictions, "Nowhere in America," for from such a confessed Utopia the loves and hates of his dramatic personæ, their dialogue, their atti-

tude toward life, and their moral standards, might be accepted without too much scepticism, and his native gift for telling a tale that "goes" would find space and opportunity. In this tale, as usual, Mr. Hughes gives us his prepared epigrams, his aphoristic philosophy out of the private note-book in which he doubtless jots down these brilliant things when they come to him while shaving or taking his bath. In the search for the unusual word, he has added to these decorative details something a trifle new even for him, sometimes an expression of his own coining, such as "telephony," "slackery," and the like. Now and again, too, he delights the attentive ear with such a movement as this: "Kedzie Throop, of Nimrim, sat on a fine cushion and salted with her tears the toasted English crumpet she was having with her tea." After a few imprudent marriages and subsequent corrective divorces, Mr. Hughes leaves his hero and heroine with the prospect of happiness forever after and this bit of justificative farewell:

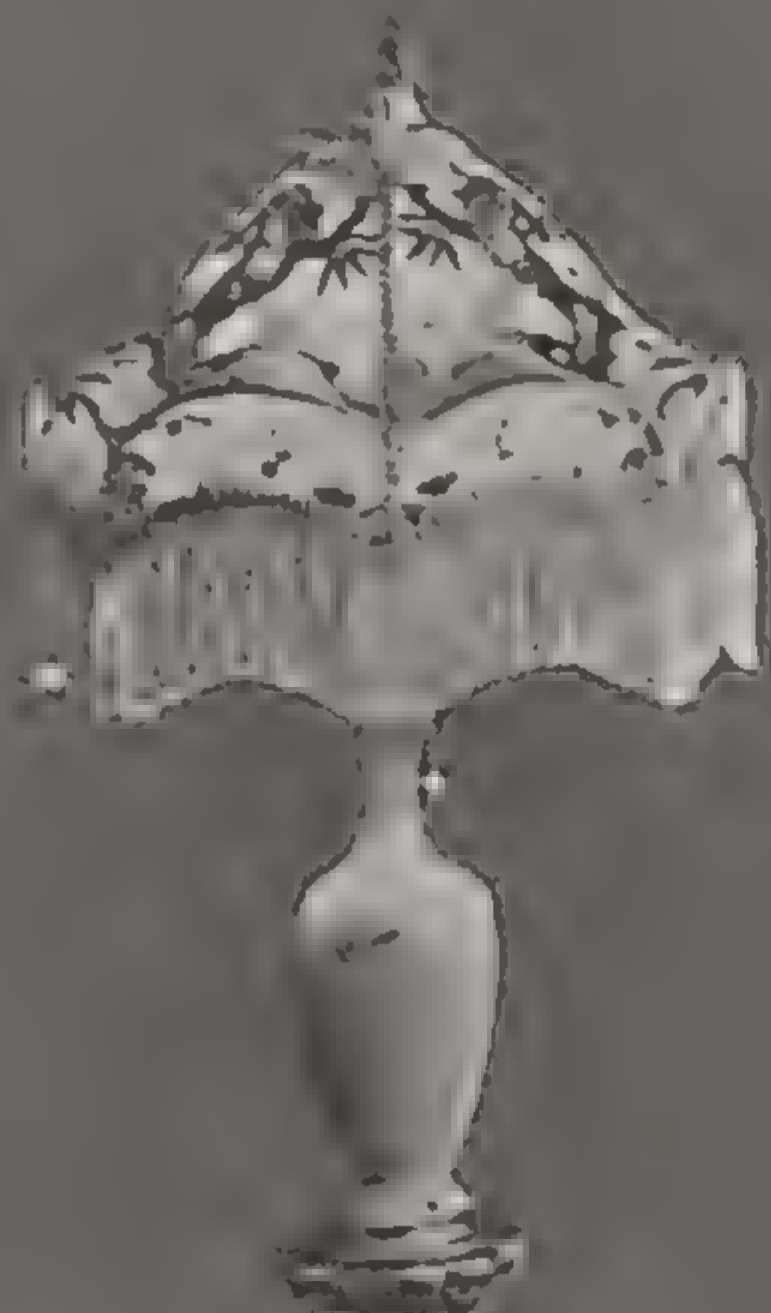
"Henceforth they should win on side by side as one completed being, doing their part in war and peace, and compelling at last from the world, along with the blame and the indifference that every one has always had from the world, a certain praise and gratitude which the world gives only to those who defy it for the sake of what their own souls tell them is good and true and honorable." (New York: Harper and Brothers; \$1.50 net.)

THE WANDERERS, by MARY JOHNSTON, apparently inspired by the examples of Rudyard Kipling, Jack London, and Maurice Hewlett in attempting to depict the lives of primitive or more or less remote historic peoples, is a mercilessly tense and tedious document of more than four hundred pages, intended to set forth the advance of woman from the days when the matriarchate yielded to the rule of man down to recent, but not current, times. The old Beaux-Arts maxim, "paint anything," as applied to the cognate art of fiction, has given the world of these latter days a vast deal of rubbish that is neither good fiction nor edifying fact, and Miss Johnston's new book is likely to take its place in this distressing category. The author has passed through several phases, from her youthful romantic period in which she gained vast popularity, and her far more worthy though less popular stage when she produced her brilliant and solid stories of the Civil War, to her fictional preoccupation with the feminist movement. Perhaps "The Wanderers" is but a variant of the last-named phase. If so, let us hope that it gives promise of something radically different in the near future; heaven forbid that Miss Johnston should continue her activities in this futile and wearisome fashion. The feminist movement is one of the greatest significance and importance for the future of the race, and it deserves all that earnest women, whether advocates or opponents, can give it of study, intelligence, and genius. But Miss Johnston knows no more of the thoughts and feelings of primitive men and women, Greeks of the great Athenian period or Romans of the Empire, than Kipling, London, or Hewlett knew of tree-dwellers, early Icelanders, or Vikings. Moreover, she lacks the creative imagination of Kipling, while she cannot bring herself to imitate the terse virilities of London, or, fortunately, the pseudo-Scandinavian English of Hewlett. We will all listen respectfully if Miss Johnston will present the case for feminism in a well-studied argument, and most of us will read with pleasure a really good story of hers cast against the background of our present social turmoil or against that of the Civil War period, but as a merciful woman let her eschew from this time forth and forever these futilities and un-

(Continued on page 88)



*A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty in complete harmony with its surroundings.*



It is difficult to imagine a more welcome gift than one of these exquisitely beautiful and absolutely distinctive Farmer Chinese lamps. Your choice will add greatly to the charm and comfort of the room it is destined to adorn, and become the center of decorative interest.

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The only place where large women find smart and becoming clothes all ready to wear, designed by style specialists with the same care lavished on regular lines.

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Yet Lane Bryant's prices are reasonable and workmanship and materials the best. We offer custom-made style and exclusiveness with ready-to-wear convenience.

Sizes 36 to 56 bust.

We fit all sizes, all types and satisfy all ages. There are youthful styles for young women—conservative creations for the mature.

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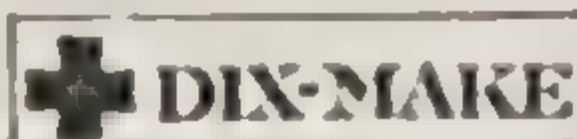
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## WHAT THEY READ

(Continued from page 86)

realities of times long gone. (Boston and New York: Houghton Mifflin Company; \$1.75 net.)

**THE HIGH HEART**, by BASIL KING, opens with an odd situation and a group of interesting characters. More than this, it develops in the earlier chapters much effective and natural dialogue and promises even better things than the opening shows. Most readers will think, however, that the story slumps from the moment when the author obviously begins preparing us for the heroine's disappointment in the man who should have been the hero; after that development, there is little of the vigour, charm, and interest that mark the earlier chapters. Mr. King seems to have been unable to "carry on" with the "high heart" himself after he undertook to wreck the little affair which opened his novel so handsomely. For the last two thirds of the book the situations lack verity, the characters consistency, the dialogue naturalness. As a matter of fact, Mr. King had a conception that was too large, difficult, and delicate for his execution. He lacked the subtlety to give the stamp of truth to the things he sought to bring about, with the result that a book of very considerable promise proves a grievous disappointment. (New York: Harper and Brothers; \$1.50 net.)

## BRITISH AND AMERICAN POETS

**A TREASURY OF WAR POETRY**, edited, and with an introduction, by GEORGE HERBERT CLARK, Professor of English in the University of Tennessee, seems to prove that the war has not availed to create any new poets of importance, though it has enabled a few poets, British and American, old and young, to give us some of their best verse. Many names in this collection have been familiar to the reading public for twenty or thirty years, a few even longer; others were little known before the war. Kipling opens the volume by a poem far below his best, and nowhere in this collection has he greatly distinguished himself. There is hardly a finer bit in the whole volume than "The Spires of Oxford," by Winifred M. Letts, and Alan Seeger's "I Have a Rendezvous with Death," is perhaps the finest thing he ever wrote. "Not to Keep," by Robert Frost, has touches of that rarest thing in poetry, or prose, a genuinely moving pathos utterly free from any suspicion of sentimentality. Rupert Brooke's best sonnet appropriately finds place in this anthology. The American contributions are fully up to most from the British poets. This volume covers many aspects of the vast conflict, and it is pleasant to record that it contains no hymn of hate. (Boston and New York: Houghton Mifflin Company; \$1.25 net.)

**THE DREAMERS AND OTHER POEMS**, by THEODOSIA GARRISON, embodies in one hundred and thirty pages many poems republished from periodicals; the wide range of such publications suggests that the author may not be entirely above considering the commercial value of her muse. As a matter of fact, the highest distinction of Miss Garrison lies in her power to see common things freshly and express her impressions in sweetly lyrical verse. With a deliciously unexpected turn, more often than most current minor poets she surprises the reader. One meets such surprises in the title poem, in "The Return," "The Black Sheep," "The Burden," "The Vagabond," "Distance," one of the subtly best, "The Wedding Gown," "The Unknowing," "The Inlander," and less conspicuously in some others. It may be suspected that Austin Dobson's influence shows in such pretty things as "Lovelace Grown Old," "The Poplars," the several sweet little Pierrette poems, and espe-

cially in "Monseigneur Plays." "The Mother" has the element of surprise in a marked degree, and one assents to its truth, but "Mothers of Men" commands no such assent, and "The Salem Mother" once more gives currency to the unhistoric tradition of witch-burning. As to the seven Irish poems that form the last division of the book, although some of them have the author's characteristic charm of subtlety, the division as a whole suggests ragtime music. In most of this volume one looks in vain for the authentic touch of the higher imagination, but the charm of the verse is undeniable. (New York: George H. Doran Company; \$1.25 net.)

## ESSAYS

**THE INN OF DISENCHANTMENT**, by LISA YSAÏE (MRS. TARLEAU), will be welcomed with quiet delight by all lovers of the imaginative essay. The author has a singularly fresh and interesting way of looking at life and a delightfully whimsical fashion of expressing her views. Best of all, whether you agree with her or not, whether you receive her opinions as genuine and serious or laugh them aside as fanciful and mildly perverse, you cannot treat them with stern disapproval, and you can hardly fail to find them highly agreeable reading. Some of the essays are taken from those pleasant bits published from month to month in the Contributors' Club of the *Atlantic Monthly*. All are short, and the longest occupy less than twenty duodecimo pages of rather large and well-leaded type. Each is so good that it seems a little better than almost any of its predecessors, and the reader who begins the little volume after dinner is likely to finish it before breakfast without allowing himself any intervening sleep. That essay entitled, "The Eidolon," introduced with Pierre Ron-sard's lovely lines beginning, "*Quand vous serez bien vieille*," so touchingly imitated in Italian by Stecchetti, opens in this exquisitely alluring fashion: "Dusk quietly entered the room and spread her gray and filmy shadow ever deeper and deeper over all the old, dear, and familiar things." This happy introduction hardly prepares one for the mischievous and mildly cynical matter that follows, but the touch at the close justifies the beginning and all between the two. Nothing fresher, daintier, or more delightful has been contributed to a fortunate public by the prose essayists of England or America in many a long day, and at least one reader ardently hopes that the author will enrich with her happy imaginings yet other topics to be given to a grateful world in just such a volume as this precious (not *précieux*) little book of less than two hundred pages. (Boston and New York: Houghton Mifflin Company; \$1.25 net.)

**RANDOM REFLECTIONS OF A GRANDMOTHER**, by MRS. R. CLIPSTON STURGIS, wife of the widely known architect, if so lively and distinctive a person as the author can properly be referred to in such fashion, could have appeared nowhere but in Boston. While Mrs. Sturgis's book is thus of and for Bostonians, she herself is not a native of the city and is hardly yet acclimated, as she says herself, although she has lived there forty-two out of her fifty-one years. There are no true Bostonians except the natives; few, indeed, except those who are such by generations of Boston ancestry. A sort of spiritual inhospitality, a thing that has no relation to dinner-giving or week-end entertainments, silently represses the stranger within the gates who would aspire to naturalization. Mrs. Sturgis's clever book, with its little audacities of plain speech and its frequent slang, is not the work of a Bostonian, but of an alien

(Continued on page 89)

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## WHAT THEY READ

(Continued from page 88)

who may be shrewdly suspected of having her own opinion of her adopted city. Indeed, this naughty grandma is open to the suspicion of lese-majesty in that she sometimes seems to be poking fun at Boston and its sacred traditions. She owns that she once resigned from her sewing-circle, a social error that she repaired by seeking and obtaining reinstatement. Professional literature has ceased to flourish greatly in Boston because of amateur competition. Everybody of a certain cultural development writes about as well as anybody else, and Mrs. Sturgis's frankly and unpretentiously amateur style is far better than that of a good many local professors who suppose themselves to be quite outside the amateur circle. There are many bright sayings in these "Random Recollections," which, by the way, are in the main not recollections at all, but rather the lady's invented incidents intended to illustrate her entertaining social philosophy. (Boston and New York: Houghton Mifflin Company; \$1 net.)

## CHRISTMAS EDITIONS FOR YOUTH

**THE ROMANCE OF KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE**, abridged from Malory's "Morte d'Arthur," by ALFRED W. POLLARD and illustrated by ARTHUR RACKHAM, is one of the complement of Christmas books for young people which each Christmas season brings in its train. The public has learned to look eagerly to this annual Christmas issue not only for the new volumes which are planned to appear at the holidays, but for unusual and handsome editions of old favourites, such as have a permanent value for the library and will not be outgrown with childhood. This is the season of beautifully illustrated editions, when publishers vie with each other in showing us the marvels of the modern colour printing, and in the selection of these Christmas editions, the name of the artist has often an importance no less than that of the author.

The text of this edition of "King Arthur" (which runs to over five hundred pages), while extensively abridged, follows fairly closely the story as told by Malory, with something of disregard for the prudishness of modern society, holding, as all the wise must hold, that these legends stand firmly on the basis of their own morality and need no gloss of sanctity. In a brief and enlightening preface, giving some account of the medieval storytellers, the editor speaks thus of his text: "There is much repetition in the 'Morte d'Arthur' as Malory left it. I have tried to clear away some of the underbrush, and though I know that I have cleared away some small timber that is fine stuff in itself, if the great trees stand out the better, the experiment may be forgiven. I have introduced, I think, not more than a hundred words of my own, but in certain places I have taken over the readings devised half a century ago for the well-known Globe edition by Sir Edward Strachey, which has probably brought Malory more readers than all the other texts put together."

Of the illustrations, it suffices to say that they are by Rackham, the artist on whom has fallen so generously the mantle of the pre-Raphaelites, those English artists gifted beyond measure with the great gift of the "decorative imagination." The sixteen finely printed colour plates and seven black and white illustrations are admirably in the spirit of the medieval tale, and the book, exceptionally well printed and bound, will prove a delight to both grown-ups and near-grown-ups. (New York: The Macmillan Company; \$2.50 net.)

**THE BOY'S KING ARTHUR**, edited by SIDNEY LANIER and illustrated by N. C. WYETH, is, of course, a retelling of

the famous tales of the Round Table in a form definitely designed for the young. In this edition of about three hundred and twenty pages, the stories are very much simplified and the love element is subordinated, while emphasis is laid on the tales of courage, knightly chivalry, and fair fighting. Enough of the picturesque phrasing of Malory remains to give the true flavour, but difficult words are explained and the entire work is greatly simplified. It is thus brought within the comprehension of children and forms a most excellent introduction to one of the greatest stories in the world, a story which has never ceased to echo through our literature and music and of which its medieval teller truly said:

"Me thinketh this present book is right necessary often to be read, for in it shall ye find the most gracious, knightly, and virtuous war of the most noble knights in the world. Also me seemeth, by the oft reading thereof, ye shall greatly desire to accustom yourself in the following of those gracious knightly deeds, that is to say, to dread God, and to love righteousness, faithfully and courageously to serve your sovereign prince."

The Wyeth illustrations, while lacking the exquisite imagery of Rackham's, have a vigour of action and a brilliancy of colour well calculated to appeal to the eyes of youth and a realism which will aid much in forming a mental picture of conditions in the days of chivalry. There are fourteen of these illustrations, among which are three or four of unusual merit and beauty, and the decoration of the fly leaves and inner covers is worthy of special note. (New York: Charles Scribner's Sons; \$2.50 net.)

**ROBIN-HOOD**, by PAUL CRESWICK, with illustrations by N. C. WYETH, brings to the Christmas festival a character of hardly less honoured age, especially among the young, than King Arthur and his knights. The book is a handsome holiday edition of three hundred and sixty pages in royal octavo, and the tale is written for boys and girls and is simply and vividly told, with all the traditional incidents and much convincing "local colour." The phrasing is vigorous, and interest is maintained at a high pitch throughout by the well-told narrative and the generous mingling of telling dialogue.

Among the eight illustrations in colour, those especially worthy of note are the plates which portray Robin-Hood's "good greenwood," with the massive silver gray boles of great beeches in silhouette against green hills and sky of cloud flecked blue. (Philadelphia: David McKay; \$2.50 net.)

**NIGHTS WITH UNCLE REMUS**, by JOEL CHANDLER HARRIS, with illustrations by MILO WINTER, is another praiseworthy edition of a perennial favourite of both youth and "crabbed age." Second only to the misfortune of growing up without "Alice in Wonderland," would be that of failing to make in youth the acquaintance of Brer Rabbit and poor old Brer Wolf and all their engaging coterie. For either misfortune there is but one consolation,—that of the unmixed joy of making their acquaintance in adult life.

This edition for youth omits the forbidding preface which in earlier editions has caused these engaging negro legends to languish under the learned title of "Afro-American Folk-lore," and leaves the tales to make their own inevitable appeal. The eleven colour plates, soft and pleasing in tone, and the many headpieces in black and white, reflect the inimitable spirit of the stories, which are likely to bring joy to many children and their elders. (New York and Boston: Houghton Mifflin Company; \$3 net.)

(Continued on page 90)



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alized by Reynolds Beal in "Ada Belle of Noank" at the Montross gallery

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(Continued from page 54)

successful handling of moving crowds. "In Honor of the Belgian Commission" portrays Fifth Avenue with flying flags and moving people so massed as to give that elusive and changing interest in the moving throng which is so difficult to attain in any medium.

In "Recruiting, Union Square," the crowd, though less active, is still full of movement and animation; this work, however, is marred by over-emphasis of the buildings in the background, which compete for a place in the front rank.

The Macbeth gallery placed on view during early November a small group of portraits by Louis Betts, a Chicago artist, who has in recent years transferred his field of action to New York. The collection contains a number of portraits of well-known people, for Betts has won no inconsiderable reputation by his work. It is sane able work, well-studied, portrayed with no small amount of charm, adequately drawn, and harmonious.

The great fault of these portraits is coldness, an indifference on the part of the artist to the real nature and thought of his sitters, the "inner face," as Stuart called it, the portrayal of which is essential to a great portrait. Betts permits his

sitters to maintain that well-bred reserve with which they might face the social world in a formal drawing-room. He tells of them the truth, but by no means the whole truth. This is perhaps the wise course for a painter of portraits, but it will never prove the royal road to art.

## Calendar of Exhibitions

### NEW YORK

**Arlington Galleries.** Annual Exhibition of the American Association of Women Painters and Sculptors, from December 1 to 23.

**Fine Arts Building.** Annual winter exhibition of the National Academy of Design, from December 15 to 31.

**Hotel Majestic.** Exhibition by the Taos Society of Artists, from November 20 to December 25.

**New York Public Library.** Print Gallery: Etchings by Rembrandt, loaned by Mr. J. P. Morgan, for an indefinite period.

### BALTIMORE

**Peabody Institute.** First interstate exhibition of the National Association of Women Painters and Sculptors, from December 20 to January 20.

## WHAT THEY READ

(Continued from page 89)

**HAPPY ALL DAY THROUGH**, by JOHN G. BOWMAN, with illustrations by JANET LAURA SCOTT, is true to its name and is one of the most delightful "picture-books" for young children which has made its appearance in many a day,—one is tempted to say in many a season. Verses and colour plates of equal charm see engaging small tots through the merriest of happy days. Singing meter and singing colour send a lilt of happiness from cover to cover, and its charm is irresistible; yet it is so simple that it is all within the grasp of even a very little child. Such books as this fill one of our great needs, for by them the eye and mind of the child may be trained almost from infancy to look for and appreciate beauty.

The charm of the colour plates, in their fresh clear hues cannot well be rendered in words, but the charm of the verses and their quick sympathy with a child's point of view are clear in the characteristic bit called "Feeding Kitty":

"Kitty, kitty, do you wish  
Breakfast in your little dish?  
Are you purring? Yes, and that  
Makes me love you, pretty cat;  
And I love to feel your purr  
When my hand is on your fur."

and again in "Buttoning My Shoe":

"Now I have some work to do;

I can button my own shoe.  
Button, button, one by one—  
There, the last of them is done.  
When I really do a thing,  
Somehow then, I want to sing."

(Chicago: P. F. Volland Company; \$1.50 net.)

**OLD DUTCH NURSERY RHYMES**, illustrated by H. WILLEBEEK LE MAIR, translated by R. H. ELKIN, and giving the original tunes harmonized by J. RÖNTGEN, is a book of songs from that land of children and quaint customs, Holland. This is another of those admirable books which possess a charm which it is difficult to see how any child could resist and yet, by the worth of their subject matter and the exquisite quality of their illustrations, have also a value as actual works of art. Such books must assuredly have on growing minds a subconscious influence in the formation of good taste which it would be difficult to measure. The illustrations are well printed in colour and possess in full measure the decorative quality and quaint humour which are a national possession with Dutch illustrators. It is worthy of note that these illustrations are by a woman, for "H." conceals a Henriette. Printed in England, the book is dedicated by special permission to Queen Wilhelmina of Holland. (Philadelphia: David McKay; \$2 net.)

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Fred Stone is the same  
gloom-dispeller he al-  
ways was and every  
bit as versatile. It  
certainly is a gift



White

## SEEN on the STAGE

(Continued from page 52)

the heroine turns up casually at the studio to take his mother home in his new motor-car; and the mother follows him, as a matter of course. The middle-aged artist is left once more alone; and more alone than ever, since his daughter has been married in the interval of his transfiguration. But he has loved again and lost again, and therefore is alive; and we know that, in the future, he will paint more vividly, by reason of the fact that, in his life, "for ever and for ever" was concentrated in a single day.

This charming comedy has been charmingly produced by Selwyn and Company. The piece has been so carefully cast that everybody on the stage is likable. The public considers it a pleasure and a privilege to pass an evening in company with so many men and women who are obviously "sympathetic." *Simpatico*,—that is the very word our friends, the Spaniards, use when they wish to indicate the quality of the appeal afforded by "The Pipes of Pan."

### "THE LAND OF JOY"

*Simpatico*, *simpatico*,—the word itself is like a chiming of sweet bells to sing us to the land of joy, whose other and more lovely name is Andalusia.

Some of us who—like the present writer—have travelled here and there and everywhere in Spain do not need to be reminded; but, for those of us who cannot go to Spain, it is enormously important that Spain should come to us.

Spain itself is flung full-fingered to our public in the Andalusian operetta that is rightly named "The Land of Joy." This unpretentious entertainment puts our native stage to shame:—it is so joyous, so joyous, and so tremendously alive. One-two-three, one-two!—hear the rhythm of the dancing,—the swishing swoop of shawls and skirts, the sweep of flitted fans, the pitter-pattering of heels, the clack of castanets! "Ay! Que Rico", listen, oh, listen to the subtle singing! *Olé!*, *Olé!*,—oh, hearken to the plaudits of applause!—This is not, by any means, an ordinary evening. A Latin audience is on its feet, and shouting. Hats are flung upon the stage, as two-peseta hats are scaled in lovely slow-descending curves into the arena of the Plaza de Toros at Sevilla or Madrid. The backward-brooding mind remembers,—and flits, of necessity, to Goya: and, then, as if in answer to a wish as yet unformulated, a dozen majas (clothed, of course) come march-

ing on the stage and burst into the singing of that very song of joy which the Master must have heard when he plied his magic brush. Above this chanted chorus sails serene the thin but high and pure soprano of Maria Marco, whose face Murillo painted many centuries ago. And now and then fall silences,—putting fingers to the lips of high expectancy: and then—after hushes that the ear can fathom—L'Argentina comes flitting, or floating, to the stage. This dancer is supremely agile and supremely lovely. There is nothing to be said about her; for those of us who were not born in Spain are accustomed to fall silent when the time has come for talking. . . . *Olé!*, *Olé!*, and the surging and the singing! One-two-three, one-two!, and the clicking and the clacking! And that unforgettable backward-bending of the body from the waist,—with an incidental angular uplifting of flaunted and triumphant arms!

But there are many other dancers,—oh, many, many others! Their names must be remembered, because they sound like numberless sweet symphonies. Dolorettes and Mazantinita, Luisita Puchol and Antonio Bilbao,—were there ever names more lyrical than these? Except, of course, the name of the composer of the music,—a name so happy and so sunny that a northern pen must hesitate a little while before recording it, and strive by every subterfuge to keep the reader waiting, and burden a very simple sentence with more than one parenthesis, before the lovely name is launched at last,—Quinito Valverde!

"In the greenest of our valleys," sang Edgar Allan Poe; and this Spaniard, whose name is—as it were—an echo of this lovely phrase, writes music that shouts aloud an affirmation of the query, "And shall not Loveliness be loved for ever?"

And many men and women sing and dance with almost orgiastic joy to the music of Valverde. The stage becomes alive; the audience becomes alive; and then, at some spontaneous and unpremeditated moment, that enticing little devil named La Dolorettes takes fire and flashes forth the spirit of all that Andalusia has striven to say to a colder and more reasonable world for at least a dozen centuries. And the Park Theatre seems no longer the Park Theatre; and New York is no longer New York; but loveliness is lovely, joy is joyous, and we who are about to die have lived again in

(Continued on page 94)

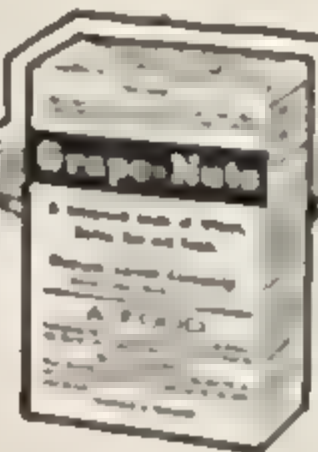




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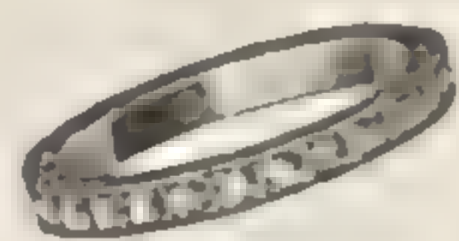
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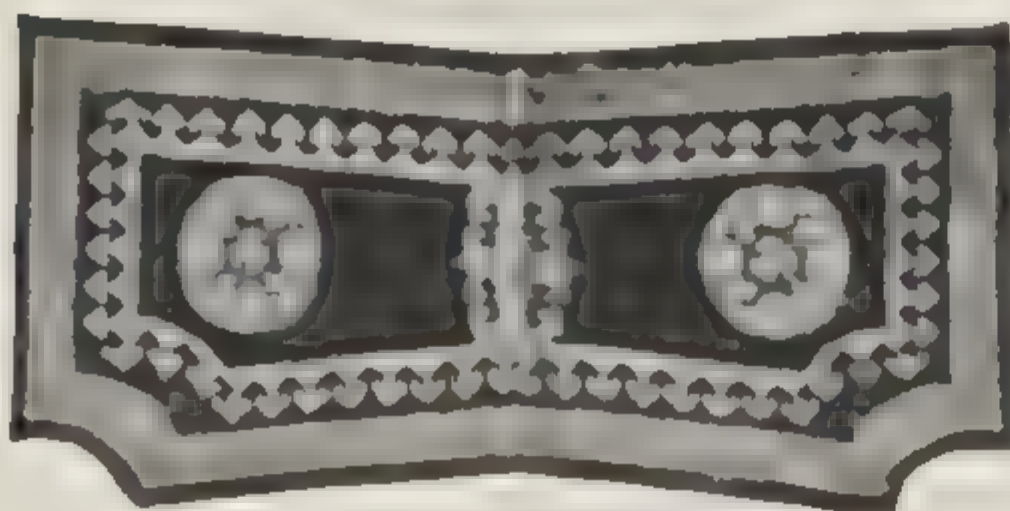
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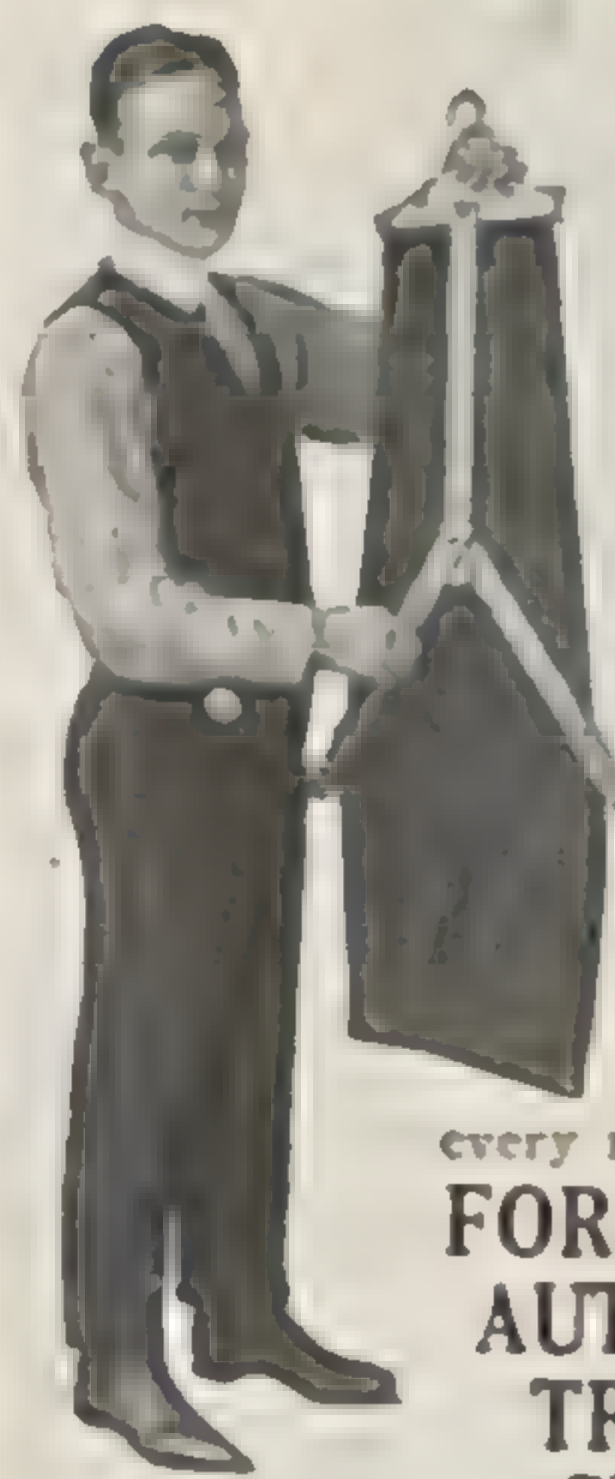
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## SEEN on the STAGE

(Continued from page 92)

the contemplation of such sheer beauty as is seldom seen on our stage.

## "MISS 1917"

The new "big show" at the Century Theatre would have seemed much more impressive if it had not been preceded, by a day or two, by "The Land of Joy." The one is absolutely Spanish, the other utterly American: and America must toss a two-peseta hat to Spain in the comparison. "Miss 1917" is very lavish and exceedingly expensive; but it lacks that central and essential note of joy that cannot be seduced or purchased by any expenditure of money.

Lavishness is one thing: loveliness another. The present writer has attended nearly all of the productions that have been set forth in New York by Mr. Dillingham and Mr. Ziegfeld, and has not remained obtuse to the suggestion that Mr. Ziegfeld is voluptuously dowered with a sense of beauty and Mr. Dillingham is delicately dowered with a sense of taste; but the writer remembers also one or two rehearsals at the dancing academy of Señor Otero y Miranda in Sevilla . . . "And Life, some think, is worthy of the Muse."

## THE WASHINGTON SQUARE PLAYERS

The Washington Square Players have inaugurated their new season with a programme of four one-act plays, the most notable of which is "In the Zone," a sea tale by Eugene O'Neill. This author is a son of the noted actor, James O'Neill, and is a former pupil of Professor Baker. It is not surprising, therefore, that he knows the theatre; but a more important item in his equipment is the fact that he is familiar, by personal experience, with the life of common sailors on the sea. In his early twenties, Mr. O'Neill ran away from home and signed up as an ordinary seaman on an ocean liner; and he knows the life of the fore-castle as no other dramatist has known it. Three or four of his brief and poignant tragedies of life at sea have already been produced, and half a dozen of them have been published. They are distinguished, one and all, not only by dramatic power but also by indisputable verity. Here is a young

man, dowered with extraordinary gifts, whose future output should be watched by our commercial managers.

The present programme is distinguished also by the first production in this country of a play by Don Jacinto Benavente. "His Widow's Husband" is a clever comedy, reminding us in method of the one-act plays of Molière; but, as acted and presented by the Washington Square Players, it seems much too long for an Anglo-Saxon audience. In subject-matter, this Spanish piece is strangely similar to Sir Arthur Pinero's mordant comedy, "His House in Order."

Other items on the present bill are "The Avenue," by Fenimore Merrill, and "Blind Alleys," by Grace Latimer Wright. They are neither good nor bad.

## "BROKEN THREADS"

"Broken Threads," by Ernest Wilkes, is an old-fashioned western melodrama; but it is a good play of its kind. It tells an interesting story; and, after each act, the spectator desires to sit tight and see the rest of it. In the prologue, the hero kills a man in self-defense. His victim is the younger brother of the political boss of San Francisco; and, under orders from this local potentate, the heroine—who was the only witness of the shooting—is drugged by the police, and shanghaied, and shipped aboard a vessel to Australia. Because of the disappearance of the only possible witness for the defence, the hero is convicted of murder and sentenced for life in the prison of St. Quentin. He escapes from jail and makes his way to Mexico, where, after five years of heroic hardship, he discovers a rich mine and becomes a millionaire. Returning to California, he meets the heroine again, and is about to live happily forever after, when his identity is discovered and he is suddenly arrested. Ultimately—after the dramatist has made the most of this predicament—the innocence of the hero is established and he is pardoned by the Governor of California.

This play, of course, is basically unimportant; but it tells an interesting story and tells it well. The piece is excellently acted,—particularly by Miss Phoebe Hunt, a new-comer to New York, who plays the difficult part of the heroine with a sincerity that makes a strong appeal.



White

The Washington Square Players' present offering consists of three playlets; this is a scene from one called "In the Zone", a war-time drama of the sea

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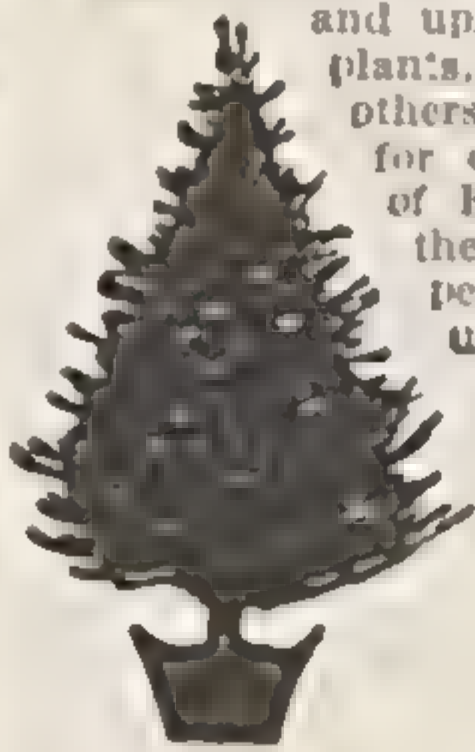
(2) Give something really distinctive and lasting for Xmas. Give your married daughter a  
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for each gift—we will send Xmas Certificates naming the gifts, "Cove  
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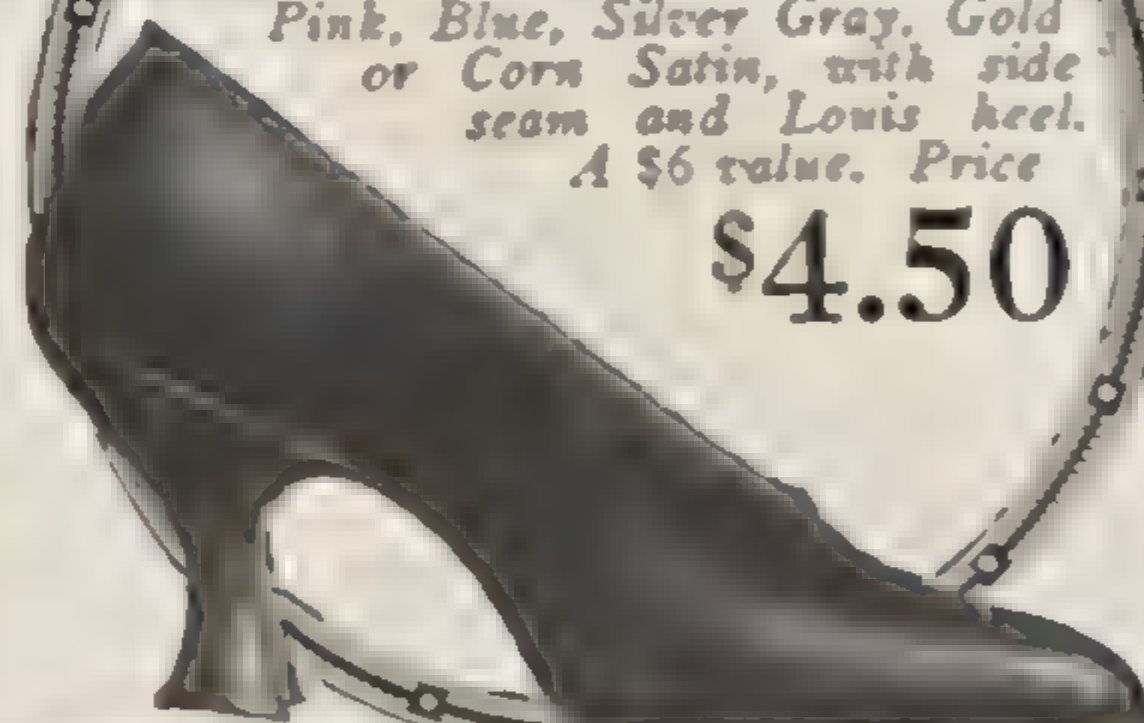
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## MAKERS of MUSIC

(Continued from page 53)



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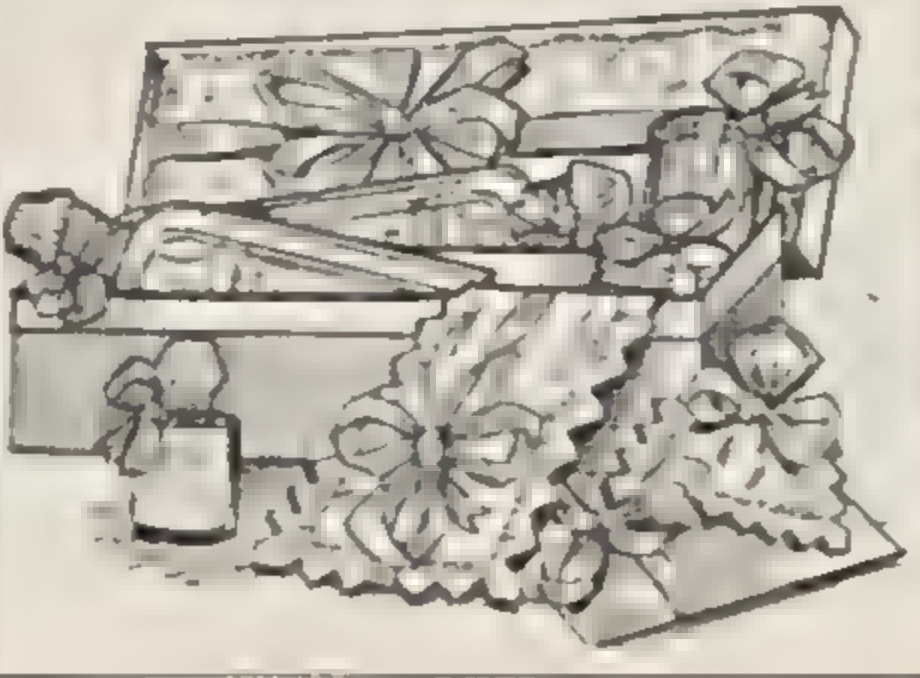
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"The Two Orphans," as well? Yet something like this is what concert artists are continually seeking to do. The theatre manager knows that it is not a question of whether any living dramatist can write plays equal to those of Shakespeare. The important fact is that an art which is not fed by its contemporaries is tending toward the grave.

However, it is only fair to say that the "too, too solid" programme does not persist of its own dead weight alone. There is what the philosophers call an "efficient cause" for its stubborn survival. The individual artist is working day and night to secure position in the musical world, and to do this he must enter into competition with other artists. Bach, Beethoven, Schubert, Schumann, and Brahms are the arena. Within this amphitheatre the young artist wrestles with the great ones of his profession and appeals to the crowd for its "thumbs up." The dearest wreath that the young pianist can crave is the newspaper line, often carelessly bestowed, "His playing of the Beethoven sonata was equal to Paderewski's." He knows that he can never achieve a place of honour in his art unless he can "master the classics." For this he is willing to treat the masterpieces of music as competitive exercises, and modern works as mere *divertissements*; for this he is willing to perpetuate the tyranny of the antique and to present in endless repetition the standard programme now embalmed in its sanctity.

### THE ARTIST'S POINT OF VIEW

To these remarks the artist very properly replies: "That is all very well, but I would rather be known as a good singer than as a good programme-maker. Besides, show me any quantity of modern music half so fine or beautiful as that of the old masters."

Thus the artist instinctively passes the responsibility on to the audience and to the modern composer. And, of course, it cannot be denied that he is sound in his insistence that his primary business is to be a good executant. But perhaps, as recent concerts seem to show, he underestimates the willingness of American audiences to enjoy and applaud unfamiliar music. And perhaps, although he appreciates and loves the music of his grandfather's time, he undervalues that of his own. His ceaseless ambition to play Beethoven is a little like the traditional ambition of the actor to play Hamlet. After all, there is something a little vulgar in this daily showering of the masterpieces; it is like the daily visit of relatives whom one unquestionably honours and loves, but whose rare virtues sometimes seem more virtuous when they are a little rarer. Beethoven will lose none of his beauty to ears which hear more of the voice of to-day; and artists, we believe, will lose no prestige because they sing the songs of the present more frequently. On the other hand, listeners who live in the past, as concert audiences are, to so great an extent, obliged to live, become a little deaf to the utterances of their contemporaries. The timidity of artists is transmitted to their auditors, and that lively appreciation of novel values, without which even Beethoven is not to be understood, tends to give place to a dull and unfruitful ancestor-worship.

So one cannot but regret that Jascha Heifetz, the young Russian violinist whose fame had come across the ocean full two seasons ago, chose, for his American debut in Carnegie Hall, a programme of the traditional sort and far below the traditional in musical value. Wieniawski, Tartini, Paganini and a whole flock of transcriptions of minor pieces—what a coterie of cast-off relations it was! Of course, the purpose was clear. Mr. Heifetz was there to exhibit Mr. Heifetz, and he intended that his playing of Wieniawski's concerto

should be compared with that of all the other virtuosi who have been heard here in two decades. Yet he is so obviously one of the great violinists of our time that he might have dispensed with the formality to which minor artists feel they must submit. For Mr. Heifetz is a most remarkable young man. With the utmost ease and dignity of bearing he produces a music so pure and so robust that he immediately ranks with the great exponents of his art. He is easily master of all the difficulties of the art, and of all the tricks, as well. His harmonics, his double-stopping, his rapid pattern work, and his staccato bowing are managed with marvellous ease and accuracy. His full and pure tone proclaims him of the great line of Ysaye. Yet what can be said of his interpretative and emotional power, when nothing on his programme called forth these highest qualities of musicianship? This programme, disappointing to his audience, must have proved unsatisfactory to himself as well, since it failed to exhibit his abilities in all their range and fulness.

Miss Eva Gauthier, who sang recently at Aeolian Hall, has, at least, none of the conventional timidity in programme-making. It was an amazing collection of strange voices and novel timbres which she presented. Igor Stravinsky, who is one of the famous bad boys of modern music, was on her programme with three of the most "ultra" songs that have ever been heard in New York. A young American composer, Charles T. Griffes, presented, thanks to her gracious encouragement, his curious experiment of five songs written wholly in old Chinese scales. Then, too, there were four delightful old French chansons arranged with appropriate harmony, and a group of songs by Ravel which sounded curiously like their ancient archetypes. How much better this is than another of the "standard" programmes! It is hardly to the point to inquire whether either Stravinsky, the most fruitful of the modern composers, or Ravel, the greatest master of musical humour, is the equal of Schubert and Schumann. What is pertinent is that Miss Gauthier's audience enjoyed an evening of stimulating and delightful experiences and enjoyed, too, her delicate art which, within its narrow range of expression, is beautifully polished.

### SOME EXPONENTS OF MODERN MUSIC

Scarcely less hospitable toward the unfamiliar, and more uniformly successful in her execution, is Mme. Gabrielle Gills, who recently began her second season in America under the auspices of the French-American Association for Musical Art, revealing to American music-lovers, as she has in the past, the full and exquisite meaning of the word, "Gallic," as applied to art. Yet another singer, Mme. Mona Holesco, endowed with a high lyric voice of much natural beauty, brought a small treasury of new songs from Russia and Scandinavia. Her art, which compares with that of the opera singer as the spinet compares with the modern piano, is better suited to the delicate songs of Debussy and Gretchaninoff than to the more full-blooded lyrics of her own Scandinavian composers, Grieg and the little-known Heise. Yet she makes a real place for herself on our concert stage by bringing to performance such interesting music as that on her first programme. Even the recital of Lois Long and Franklin Riker, otherwise undistinguished, is remembered with a tingle of pleasure for the inclusion in their programme of two newly published "spirituals," or camp-meeting songs from the southern cotton-fields, admirably arranged by Mr. H. T. Burleigh.

After all, it is not to be regretted if many of our artists forswear the cultivation of all the great composers.



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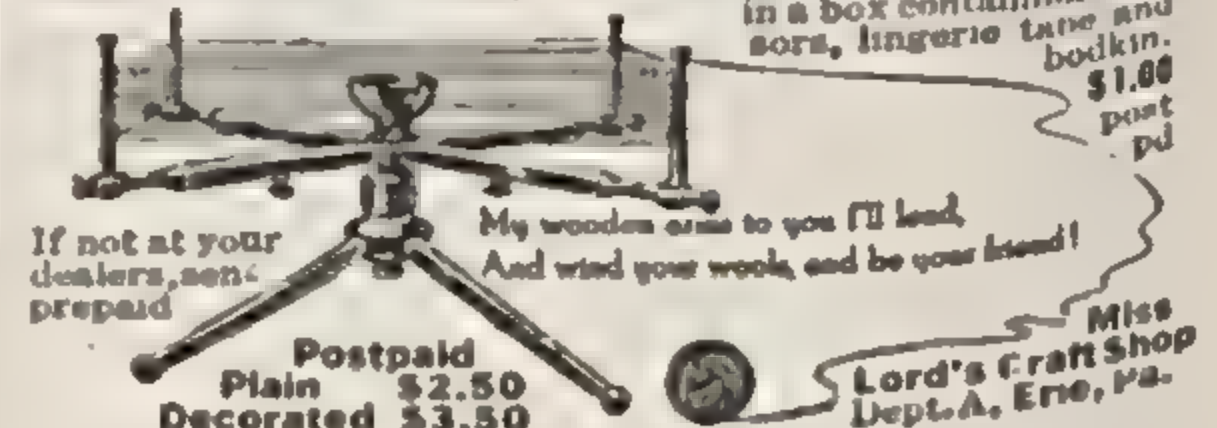
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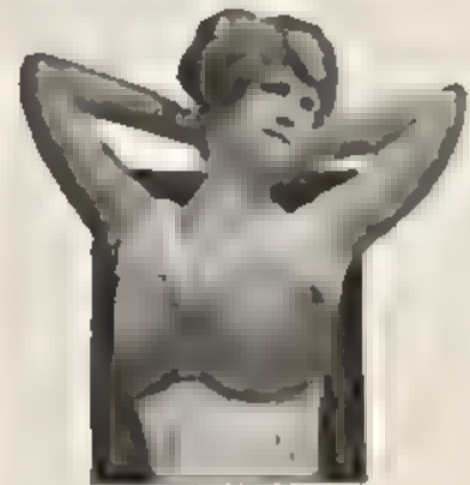
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## THE PERFECTION of DINNER GIVING

(Continued from page 47)

may have a large monogram embroidered at either end of the table, eighteen inches from the centre on either side. This allows room for a lace or embroidered centre-piece, if one wishes to use one, but this is not as fashionable now as the cloth only. Such a centerpiece is used only on a bare table, for luncheon or informal suppers, as a general rule.

The question of silver is often complicated by the fact that silver is often thrust upon one, either by inheritance or as wedding presents. If one is to indulge in new silver, however, there are charming designs in reproductions of old plate that at once make the foundation for a really artistic table. In arranging the table, one should not place the silver for more than three or four courses at one time; the rest of the silver is kept on the serving-table or in the pantry, to be placed by the servants as required.

#### THE SETTING OF THE TABLE

Courses are few now, and the use of wine is greatly limited,—a fashion that started before the need of conserving food arose, when the fashionable world was moved by an impulse—to conserve the waist-line. Elaborate dinners are frequently given at which only one wine, usually champagne, is served. This service requires two glasses, one for water and one for champagne, and these, like the silver, should be placed very accurately on the table, as is shown in the photograph at the top of page 46. For a conservative and well-bred setting of the individual cover there is no licence whatever; there is but one rule to adhere to,—the arrangement of the silver in the exact order in which it is to be used. The soup spoon is placed on the outside, at the right; the fish fork on the outside at the left; the entrée fork next to the fish fork, the fork for the roast next. As to the napkin, there is only one permissible arrangement,—the placing of the napkin, folded oblong, on the plate. An elaborate disposition of the napkins gives the impression that one has hired the waiter of some small restaurant.

#### THE DISTINCTIVE CENTREPIECE

The centerpiece may be a vase or bowl of cut flowers or fruit, or perhaps a candelabrum or an old tankard. It should never be so high or large as to prevent a view of the guests on the other side of the table; often Mr. Jones and Mrs. Brown, seated opposite, may appreciate and encourage one another's bons mots much more sympathetically than their neighbours at the left and right.

When flowers or fruit are hard to obtain, one may substitute the lovely war-time centerpiece shown in the illustration at the



Detail of the new King Edward glass of embossed crystal shown on page 46

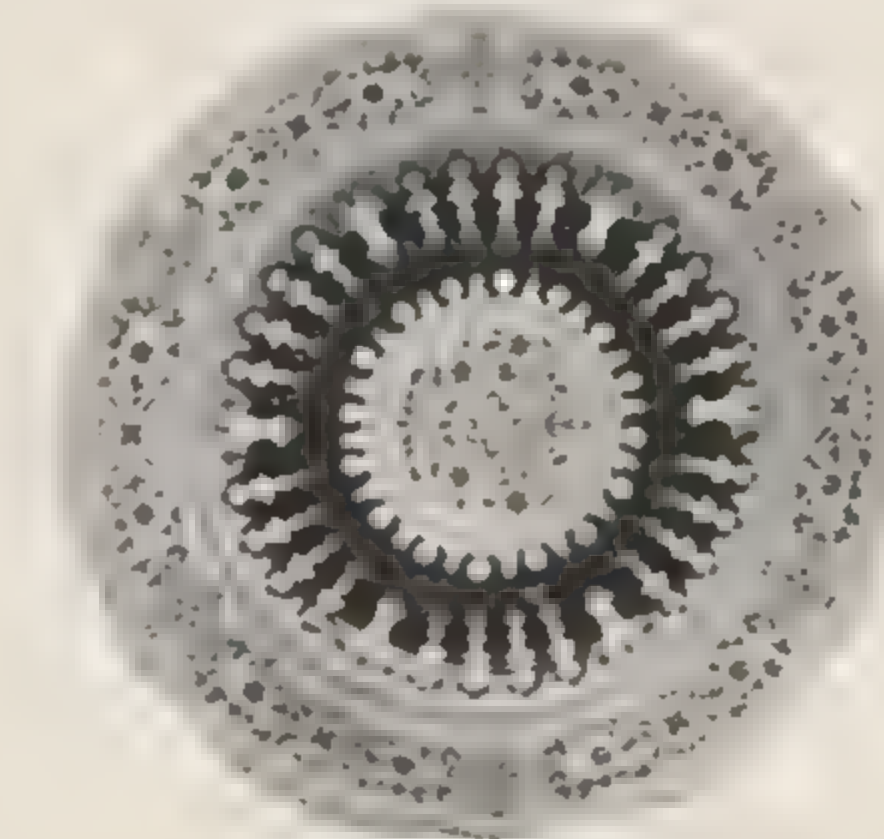
bottom on page 47. This table has an exquisite George III candelabrum of Waterford glass in the centre; there are two quaint saltcellars to match, and the peach coloured goblets and wine-glasses give a charming touch of colour. The cloth is of plain satin damask, covered in the centre with an old filet lace square. Thus, even in war times, when meals should be simple, it is still possible to make one's table beautiful. Another charming table, pictured at the top on page 46, has an old mirror on which is a low arrangement of flowers, making a background for the quaint old Chelsea figures and candlesticks. A very lovely centerpiece may

be made from orchids, but they are not often used because of a somewhat general impression that their cost is prohibitive. It is possible, however, to use orchids to decorate a table for ten people at a cost of not more than twenty-five dollars. The arrangement at the bottom on page 46 pictures large orchids with sprays of orchid and fern—a combination unusually graceful and not too expensive. If one uses orchids, it is important to place them in some vase that will show their beauty without crowding them; the silver stand, with its tall and graceful crystal vase, affords an excellent setting. Silver candelabra with unshaded light, King Edward glasses of embossed crystal with tall slender stems, finger-bowls to match, gold-bordered fruit plates, and silver fruit knives and forks, complete the setting of this table for the last course of dinner.

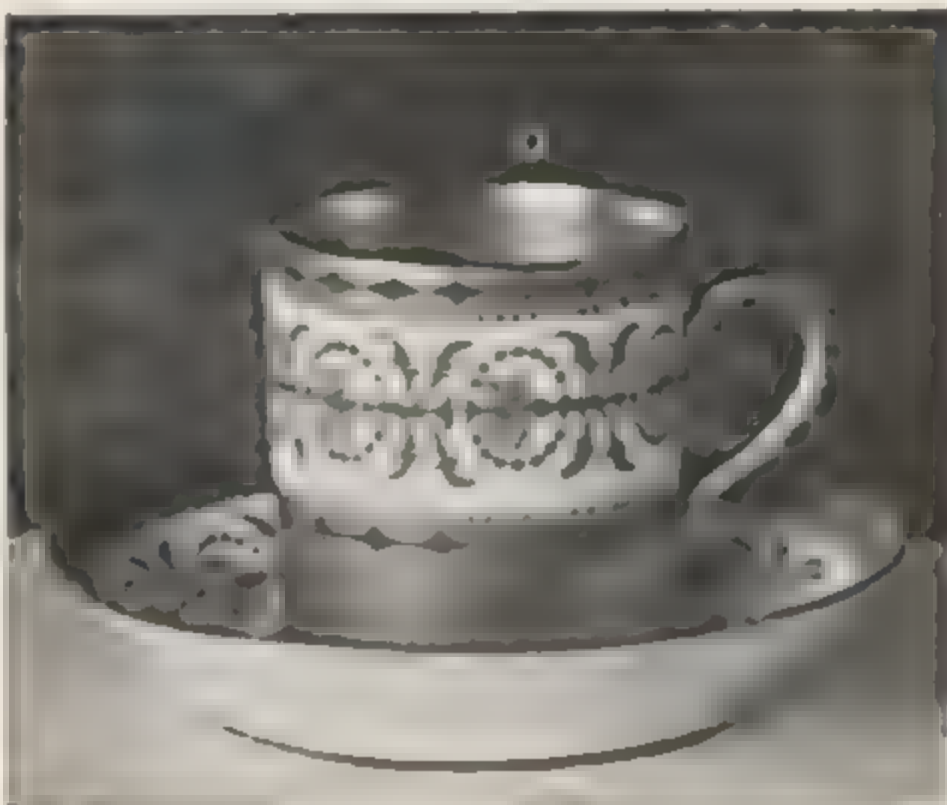
#### THE SILVER BASKET

The silver basket, lined with glass, shown at the top on page 47, is charming as the foundation for a table decoration. It may be used for flowers, ferns, or fruits. The spreading top makes an arrangement of flowers and ferns especially graceful.

A great many women, however, make a point of minimizing labour at present, because the drafting of their men servants has greatly increased the demands upon the maids. It is therefore considered wise to put away the superfluous silver, which is only attractive when it is kept in perfect condition. Handsome glassware makes a setting for an interesting war-time table. A reproduction of old Venetian glass in amber or blue is to be obtained at one of the shops for a very reasonable price. A particularly effective arrangement is obtained by setting this blue Venetian glass on a very pale yellow cloth. Coloured linens of this kind are made and embroidered by the Indians and come in sets, with napkins to match. This type of table, which is correct either for an informal dinner or for luncheon, simplifies household labour greatly.



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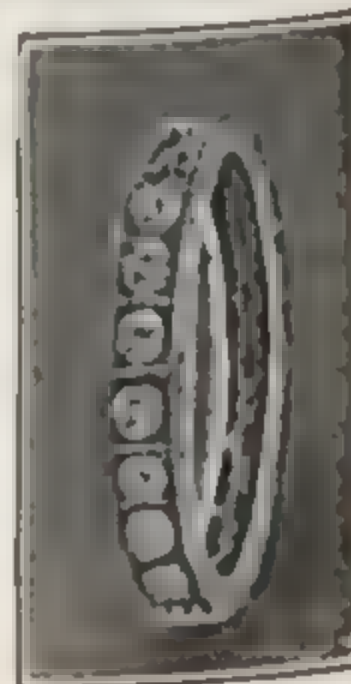


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SAN ANTONIO, Tex.	2097	4 days	7 days	Dec. 12
MINNEAPOLIS, Minn.	1419	3 days	6 days	Dec. 12
DES MOINES, Iowa	1374	3 days	6 days	Dec. 12
LITTLE ROCK, Ark.	1522	3 days	6 days	Dec. 12
NEW ORLEANS, La.	2069	3 days	6 days	Dec. 12
ST. LOUIS, Mo.	1173	2 days	5 days	Dec. 14
NASHVILLE, Tenn.	1317	3 days	6 days	Dec. 12
CHICAGO, ILL.	908	2 days	5 days	Dec. 14
MILWAUKEE, Wis.	1046	2 days	5 days	Dec. 14
DETROIT, Mich.	798	2 days	5 days	Dec. 14
INDIANAPOLIS, Ind.	820	2 days	5 days	Dec. 14
COLUMBUS, O.	632	2 days	5 days	Dec. 14
TAMPA, Fla.	1190	3 days	6 days	Dec. 14
PORTLAND, Me.	348	1 day	4 days	Dec. 18

Moreover, the sooner you order, the wider your choice. Nobody can predict the unaccountable runs of popularity on certain articles, and although the shops do their best to keep a stock of the things shown in Vogue up to the very last minute, some of the late shoppers are almost sure to be disappointed.

From this Vogue which you are now reading—the Holiday Number—you can finish all your shopping in ample time for Christmas, provided you order in accordance with the Gifts Time-Table on this page. Will you not meet us half way: first, by turning to the Christmas gift section now—right this minute!—and, second, by ordering your gifts with the least possible delay?



SINCE America joined the Allies history has been made in this country every day. Never has there been such a need, such a demand, for authoritative articles on the various subjects which are vital to the nation's welfare. Who, for instance, can afford to miss features like these?

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*By James B. Connolly*

**"Kerensky—Dictator?"**

*By Hamilton Fyfe*

**"Over the Seas to Pershing"**

*By Harris Dickson*

**"Forcing the War Into the Air"**

*By Carl Snyder*

**"The Future of Socialism"**

*By Charles Edward Russell*

**"The Size of the War"**

*By Lord Northcliffe*

**"A Reporter's Diary"**

*By Ring W. Lardner*

**"The Price of Meat"**

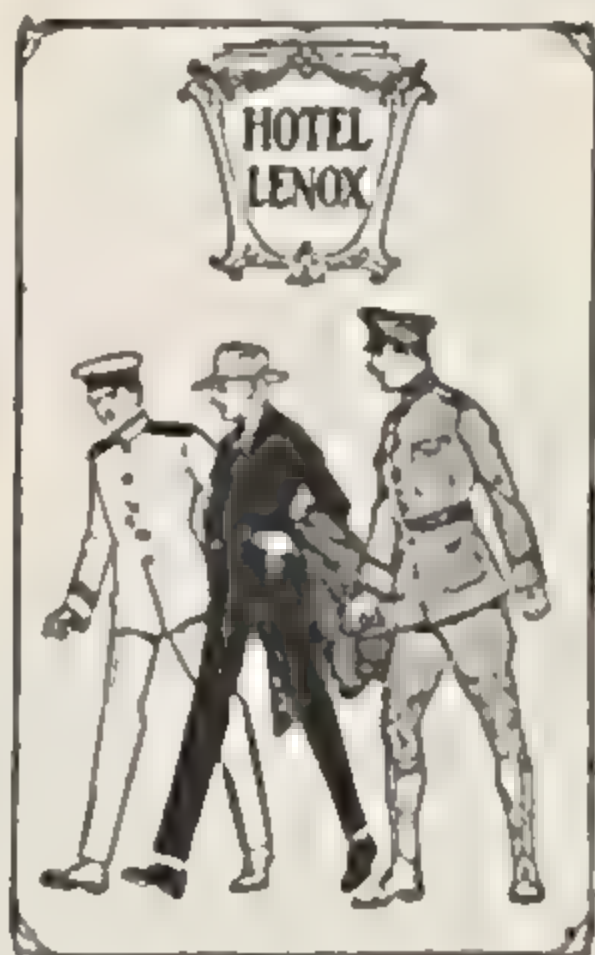
*By J. Ogden Armour*

Every issue contains three or four such articles of vital interest, covering not only the war abroad but also its effects here at home. More than ever, the necessary publication to-day is

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## CONSIDER THE CHRISTMAS DOG!

You open an infinite number of fascinating packages, Christmas morning: you find many charming things—perhaps a few horrors. And then the day drags on. You probably eat too ambitious a dinner. Then mope. Eventually you certainly wonder why they call Christmas "merry."

But suppose one of those gifts were a responsive, warmhearted thing—alive and in a chronic state of good humour—?

Suppose Christmas brings you a dog! *Figure to yourself* a Chow pup, shining eyes buried in a cloud of rich fur; *imagine* an Airedale, adorably awkward; *dream* of a Pekingese, picturesque as a print; *meditate* on a Police Dog, solemnly impressive; *think* of a Boston Terrier, engagingly boisterous; *consider* a Pom, minutely spirited; *picture* a Collie, gracefully agile!

Know, in short, that the other name for "dog" is Merry Christmas!

Indulge the family, this once: spoil them to your heart's content. Buy a dog—they come in all sizes and for all temperaments—and make Christmas, 1917, the wildest riot of high spirits you ever enjoyed!

Vanity Fair carries more dogs' Christmas cards than any other magazine—thirteen pages of them, greetings from all kinds and varieties of dogs, dogs alike only in their pleasant dispositions. Seize today a copy of the December Vanity Fair: if you can't find one, or if you want advice about dogs, just write.

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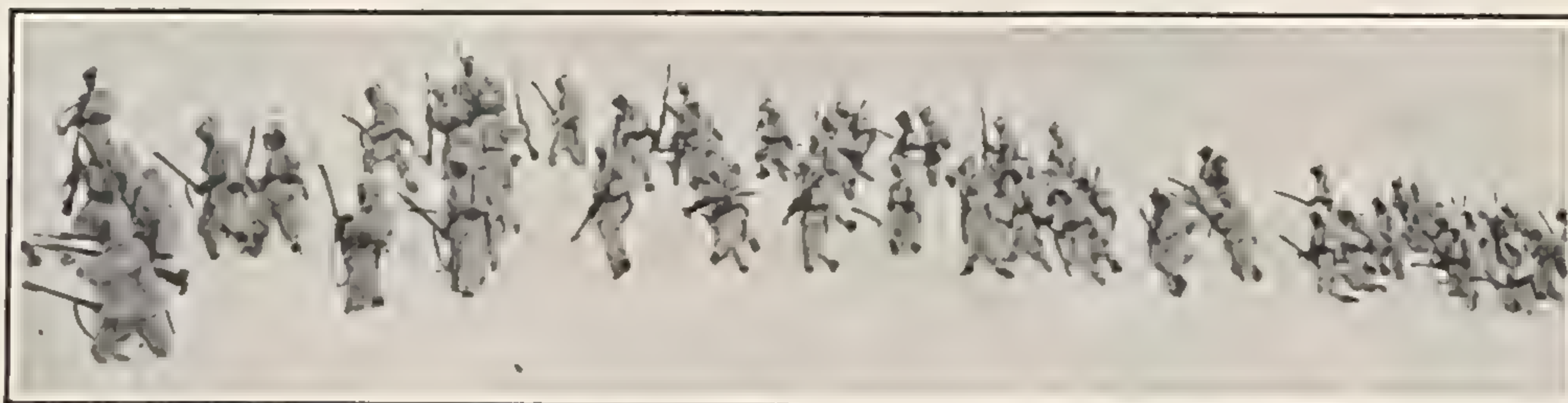
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225 Fifth Avenue New York City







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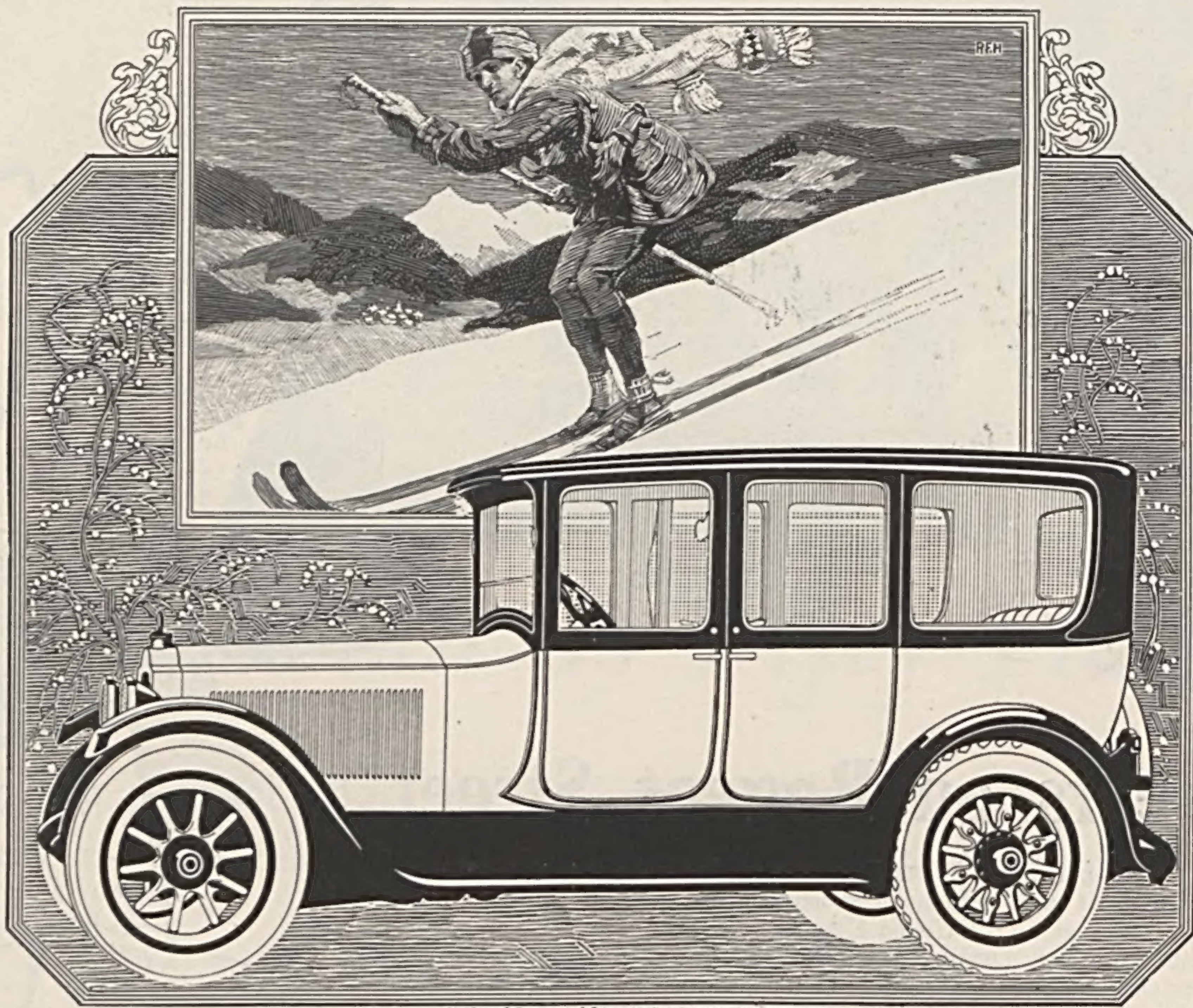


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Butterick - Publisher







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